

SCREENLAND

December

15¢



Veronica
Lake

HOW TO BEHAVE ON A BLIND DATE BY *Bonita Granville*

NOV 16 1944

Ann Miller in "CAROLINA BLUES" A Columbia Picture



Max Factor * Hollywood Face Powder!

- 1..it imparts a lovely color to the skin
- 2..it creates a satin-smooth make-up
- 3..it clings perfectly...really stays on

WHAT is your type?... blonde, brunette, brownette, or redhead?... there is a Color Harmony Shade of Face Powder created by Max Factor Hollywood to bring out all the beauty of your natural complexion colorings. Try it today... One dollar.



MAX FACTOR HOLLYWOOD COLOR HARMONY MAKE-UP
...FACE POWDER, ROUGE AND TRU-COLOR LIPSTICK



This time you'll listen to ME, Sonny Boy!



1 **MOMMA WAS LOSING PATIENCE WITH ME AGAIN.** She says: "I'm getting plenty sick of you looking like Flaky Joe, Hair's Horrible Example! And I'm tired of you spending money for a lot of junk that doesn't help. You'd never listen to me who has been a nurse most of her life, *but you'll listen this time, Sonny Boy!*"



2 **"THIS PROVES WHAT I'VE BEEN TELLING YOU** for months," she went on. "You've got a case of infectious dandruff that ought to have repeated Listerine Antiseptic treatment and persistent massage. I've seen the records on the Lambert research, and I know what Listerine Antiseptic can do in killing the 'bottle bacillus.' And so, Baby, we're starting right now!"

Flakes? Scales? Itching? Germs? LISTERINE ANTISEPTIC—NOW!

THESE common little symptoms may mean that you're in for infectious dandruff.

Better start at once with Listerine Antiseptic and massage, the treatment that has helped so many . . . that may help you. Listerine Antiseptic goes after the infection itself—kills millions of germs, including the "bottle bacillus", regarded by many authorities as a causative agent of this type of dandruff.

At the same time it helps to get rid of those ugly flakes and scales and alleviates itching. Your scalp glows and tingles and your hair feels wonderfully fresh. In tests, this twice-a-day treatment brought complete disappearance of, or marked improvement in, the symptoms of dandruff within a month to 76% of dandruff sufferers. Listerine Antiseptic is the same solution that has been famous for over sixty years in oral hygiene.

LAMBERT PHARMACAL Co., St. Louis, Mo.

3 **EVERY MORNING AND NIGHT SHE HERDED ME** into the bathroom and doused on Listerine Antiseptic. Then she followed it with a swell, vigorous massage. Boy! Did my scalp feel like a million. And the way those ugly flakes and scales began to disappear is nobody's business. What a treatment!



4 **"YOU'RE ALMOST HUMAN AGAIN,"** she said a few weeks after, "and your hair looks like it used to. After this, maybe you'll listen to Momma when she tells you that you ought to use Listerine Antiseptic, every time you wash your hair, as a precaution against the infection coming back." Will I listen? You said it!

METRO-GOLDWYN-MAYER'S LION'S ROAR

Published in
this space
every month



The greatest
star of the
screen!

You remember how America thrilled as a voice came over the radio—"Our planes have bombed Tokyo!"

We thrilled again and again to learn how Lieutenant Colonel Doolittle led his men in the greatest gamble of the war—how they took off from the carrier "Hornet"—how they loosed their bombs on the city—how some were forced to abandon their planes over China—and how they found their way out.

Now that epic story reaches the screen in M-G-M's mighty film, "Thirty Seconds Over Tokyo", based on Captain Ted W. Lawson's *Collier's* serial and best-selling book.

Now you can see for yourself what that adventure meant to the men who went out to avenge Pearl Harbor—the human story behind the boys who left home and sweethearts and wives to dare death in the skies.



"Thirty Seconds Over Tokyo" is the story of their courage and their glory.

It is one of the very few truly great pictures to come out of this war.

Director Mervyn LeRoy and Producer Sam Zimbalist have imbued it with mounting excitement, gripping tension and warm human understanding.

M-G-M has provided an ace cast—Van Johnson, Robert Walker (great roles for two rising young actors), Phyllis Thaxter, to name a few.

AND—as a crowning touch—SPENCER TRACY as Lieutenant Colonel Doolittle.

"Thirty Seconds Over Tokyo" is a thrilling picture that will make your American heart swell with pride...a prophecy of things to come.

As this is being written our planes are coming closer and closer to Tokyo. By the time you read it they may even have bombed Hirohito's capital again. If not, it won't be long now.

And if we seem a little excited about the picture, you'll understand why when you see it.

—Leo



SCREENLAND

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★ Every Story a Feature! ★

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Full Color Portraits: ★ ★ ★

Deanna Durbin, star of Universal's "Can't Help Singing"
Bob Hope and Virginia Mayo, in Samuel Goldwyn's "The Princess and the Pirate"
Jackie Jenkins, featured in MGM's "National Velvet," and Lassie in "Son of Lassie"

Picture Pages: "Pen-Ups" of 1945 (Jeanne Crain, Ann Blyth, Lucille Bremer, Joan McCracken, Lauren Bacall); Preston Foster, *Solid Citizen*; *Danger! Woman at Work* (Lana Turner); *The Moods of Merle* (Merle Oberon); *When Good Neighbors Get Together* (Tito Guizar and Roy Rogers); *Photo Previews*; *Fur Flurry* (Ida Lupino Fashions); SCREENLAND Salutes "A Song to Remember"

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Cover Portrait of VERONICA LAKE, starring in Paramount's "Bring On The Girls." Kodachrome by A. L. Whitey Shafer

DECEMBER, 1944

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It's their fun-most comedy! (M-G-M of course)

The Potentates of Comedy in an
Enchanted Paradise—playing tag
with the Sultan's Darlings and
his Evil-Eye Headsman! How'd you like
to be in their turbans?

BUD LOU
ABBOTT & COSTELLO
IN
LOST IN A HAREM

with **MARILYN MAXWELL**
JOHN CONTE • DOUGLASS DUMBRILLE
JIMMY DORSEY AND HIS ORCHESTRA

A
METRO-GOLDWYN-MAYER
PICTURE



*Ah!
That Music!*

"It Is Written"
"I Know It's Wrong"
"What Does It Take?"
"Sons of the Desert"
"John Silver"
"Noche de Ronda"

PLAYED BY JIMMY DORSEY
AND HIS ORCHESTRA

Screen Play by Harry Ruskin, John Grant and Harry Crane • Directed by CHARLES RIESNER • Produced by GEORGE HAIGHT

SCREENLAND



Before — FORLORN!

BEFORE her Powers Course, Diane Parker of N. Y. says, "I never had any fun. I was indifferent. My complexion was blotchy and I was so 'skinny'."



Diane's "Photo-Revise" helped her achieve new loveliness.

Now — POPULAR!

AFTER her Powers Course, Diane is now popular. Her "Photo-Revise" showed her make-up secrets . . . gave her glamour.



**IN 49 DAYS, YOU,
too, may have new
loveliness, new charm,
a "MODEL" figure**



If you think good looks, a stunning figure, a new personality are out of your reach, discover the thrilling benefits of Powers Training.

Now right at home you may realize your own loveliest possibilities! Simple daily assignments in figure control, make-up and grooming make the entire course fascinating. The cost? So little you'll be amazed!

Diane's new "Model" figure (left). "In the first 4 weeks," she says, "I gained 12 pounds . . . and in the right places, too!"

Real "POWERS GIRL" training!

YOUR FIGURE—How to streamline it.

YOUR FACE—"Photo-Revise," drawn over your own picture, shows you make-up secrets.

YOUR STYLE—How to be "best-dressed," yet save dollars.

YOUR VOICE—Exercises for speech attractiveness.

YOU—Mr. Powers' formula for charm and magnetism.

Mail this Coupon NOW!

John Robert Powers will send you free your confidential questionnaire, illustrated booklet, "The Powers Way," and details of famous Powers Training.



Send for

Free

Booklet

John Robert Powers Home Course
247 Park Ave., Suite M-444, New York 17, N.Y.
Dear Mr. Powers: Yes, I'm really interested.
Please send me details of your Home Course.

Name _____ (PLEASE PRINT)

Street _____

City _____ State _____

Occupation _____ Age _____



Greer Garson dines out with hubby Lt. Richard Ney while he is in town on a recent leave.

ANN SOTHERN and Lieut. Robert Sterling, who will be three before the year is out, have received presents from fans all over the world. Believe it or not, packages simply addressed to "Maisie's Baby, Hollywood, California," have been delivered by the mail man.

THOSE DATES between Faye Emerson and George Raft—weren't. Both



The King Sisters (bottom, Alice and Donna; top, Luise and Yvonne) are the pretty featured singers in MGM's "Thrill Of A Romance."

happened to be invited to the Mocambo in the same party. During the changing of partners, George finally got around to asking Faye for a dance. The columnists did the rest. Speaking of the amazing Emerson, she really gave tourists a treat at a local night spot recently. Bobby Anderson, her boy friend, dared her to walk across the room with a champagne glass balanced on her head. Faye took the dare and she didn't spill a drop!

TEN MONTHS of married life certainly made a disillusioned girl out of Martha O'Driscoll. Whatever happened has left her too dazed to talk about it. Her husband's in uniform, which means she can't get a divorce for the duration—unless he gives his consent. There are those who don't think he will give it too easily. Only time will tell.

BACK IN Hollywood after participating in the battle at Saipan, Cesar Romero was astounded to meet so many new stars. Before he went to sea, such stellarites as Van Johnson, June Allyson, Gloria De Haven, Joyce Reynolds, Zachary Scott, Turhan Bey had never been heard of. "Wait until I get back and tell the boys," Cesar told George Murphy. "They won't believe me. Their hearts belong to Betty Grable and Annie Sheridan. These youngsters are faced with some stiff competition."

LADD'S
BACK!

COMING

GEE, GIRLS,
ALAN'S HERE
AGAIN!

TRIUMPHANT SCREEN RETURN!



I'VE
BEEN
WAITING
NEARLY
2 YEARS
FOR
THIS!

LOOKS
HANDSOMER
THAN EVER
SINCE HE'S
BEEN IN THE
ARMY!

Melisse

Gotta
RENEW MY
MEMBERSHIP
IN THE ALAN
LADD FAN CLUB.
I'M NO. 19,573,554

Paramount Presents

Alan Ladd • Loretta Young

in RACHEL FIELD'S

"AND NOW Tomorrow"

with Susan Hayward • Barry Sullivan

Beulah Bondi • Cecil Kellaway • Directed by Irving Pichel

Screen Play by Frank Partos and Raymond Chandler

THE SEA-SIDE, SONG-STUDDED STAR-SHOW OF THE SEASON!

More thrills, songs,
stars and beautiful
girls than
there are
grains of
sand on
the beach!



ATLANTIC CITY

STARRING
CONSTANCE MOORE ★ BRAD TAYLOR
featuring
CHARLEY GRAPEWIN • JERRY COLONNA
and **ROBERT B. CASTAINE • STANLEY ANDREWS**
and **PAUL WHITEMAN & ORCHESTRA**
LOUIS ARMSTRONG AND HIS ORCHESTRA

with **BUCK AND BUBBLES**
DOROTHY DANDRIDGE
BELLE BAKER • JOE FRISCO
GALLAGHER & SHEAN
(Jack Kenny & Al Shean)
VAN & SCHENCK
(Gus Van & Charles Marsh)

A REPUBLIC PICTURE



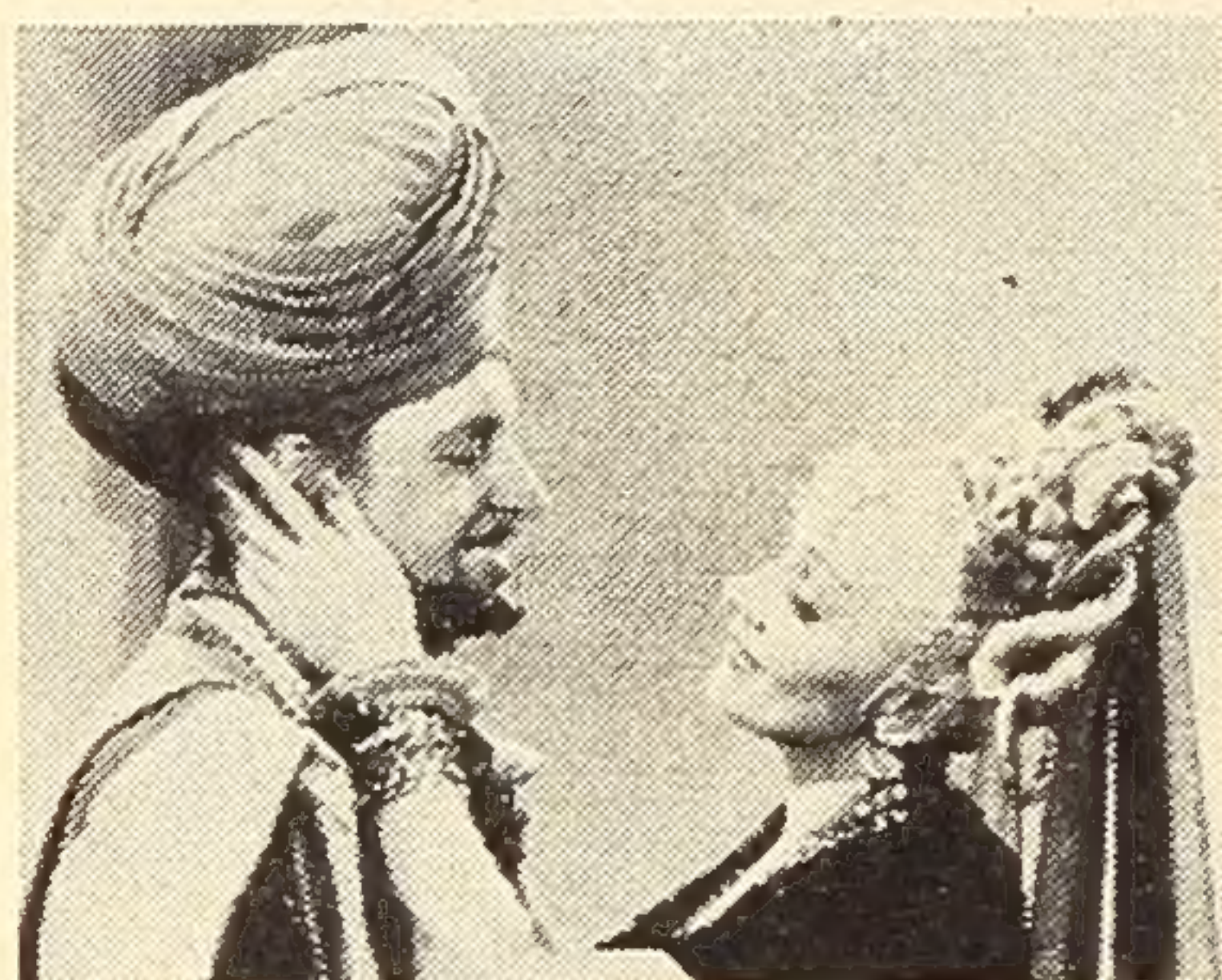
Your guide to CURRENT FILMS

Selected By

Delight Evans

KISMET—MGM

The whole rainbow of color has been tossed with stunning effect into this film version of Edward Knoblock's famous play with Ronald Colman in the starring rôle of *Hafiz*, a rascally beggar by day and fascinating prince by night, whose one ambition is to make his charming dark-eyed daughter queen of the realm. Marlene Dietrich, as *Jamilla*, dancing girl who queens it over the *Grand Vizier's* ladies, has a fine time spreading allure in a variety of colorful costumes. Joy Ann Page and James Craig provide romance a la Cinderella. Edward Arnold adds some grand moments as villain. Of course it's strictly a fairy tale. You'll find fun, but no great message.



ARSENIC AND OLD LACE—Warner Bros.

Frank Capra, who produced and directed this film version of the hit Broadway play just before he went to war, must have been in a big hurry! We admit that a chiller-comedy dealing with so many corpses must have gone a long way toward a more general appreciation. Cary Grant, whose job it is to straighten out two maiden aunts who like to help lonely old gentlemen out of their misery with arsenic, has himself a time, mugging profusely over each cadaver. Josephine Hull and Jean Adair, as the aunts, are nicely restrained. Raymond Massey, Peter Lorre, rival murderers, and Priscilla Lane, as love interest, add many complications.



HEAVENLY DAYS—RKO

Couched in the fun and merriment ably provided by radio's Fibber McGee and Molly, there are several worthwhile preachments to "the average man," who spends his time griping but doesn't write his congressman about it, who doesn't vote because he has forgotten to register, and many other typical traits which we all know only too well. But we won't feel hurt, because like all the other characters in the film—and in the country—we are "above average." Absurdly comical are Fibber's and Molly's trip to Washington, his speech from the Senate gallery, his simplified questionnaire. Gordon Oliver and Barbara Hale are good as romantics.



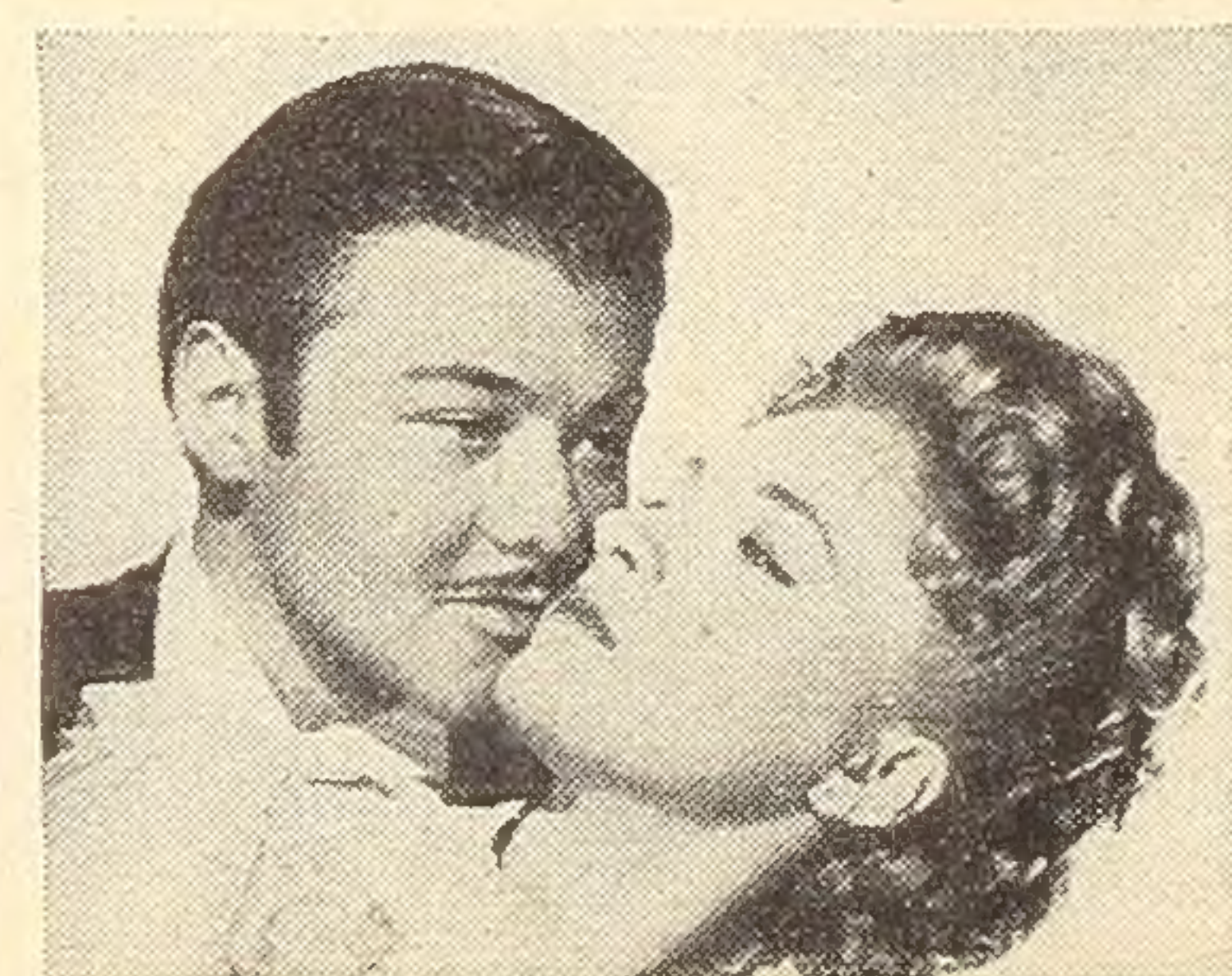
WING AND A PRAYER—20th Century-Fox

There's not a feminine face in the entire footage, but nevertheless many's the gal who will find interest, suspense and real drama in the account of an aircraft carrier and its part in the strategy our Navy played before the battle of Midway when our boys were ordered to dodge combat. It'll stand the scrutiny of a serviceman, too. Dana Andrews, as a squadron leader, and William Eythe, as a former movie star, will add more fans to their following. Don Ameche, a tough flight commander, Charles Bickford, Captain of the carrier, Kevin O'Shea, Richard Jaeckel and Richard Crane are stand-outs, offering a grand array of interesting types.



THE CLIMAX—Universal

Here's a grand mixture of melodrama and mystery by Boris Karloff and Gale Sondergaard, music and romance by Susanna Foster and Turhan Bey. The story is slightly reminiscent of "The Phantom of the Opera," but you'll find the maniacal doings of the opera house physician, who hates voices, and strange disappearing acts of the feminine stars enough to keep you interested, especially with Technicolor setting the sinister mood. For the music lovers, Susanna Foster's trilling tremulo is tops. (More reviews on page 15)





Want to see one great big honey of a picture about
Rookies and their cookies?

HERE'S A SCREENFUL OF HUGGIN' AND KISSIN' WHERE
EVERY HUG AND KISS FEELS LIKE IT'S MEANT FOR YOU!
WANT TO HAVE SOME FUN — WHAT WE MEAN FUN?
THEN HURRY OVER FOR SOME HEAVY ROMANCIN' WITH

DENNIS MORGAN • ELEANOR PARKER • DANE CLARK

That big guy in his biggest hit!

Dennis' sweetheart—and yours!

Sensation of 'Destination Tokyo'!



TO DENNIS MORGAN FANS:
He leaps to the top of the star-
ladder in this one! Dennis gets
every chance to do those wonderful
things in that wonderful way of his.

IN *The Very Thought of You*

THE VERY PICTURE FOR YOU

A **WARNER** PICTURE!

with FAYE EMERSON • BEULAH BONDI • HENRY TRAVERS • WILLIAM PRINCE • ANDREA KING

Screen Play by Alvah Bessie and Delmer Daves • Original Story by Lionel Wiggam

JACK L. WARNER, Executive Producer

Directed by DELMER DAVES

Produced by JERRY WALD

SCREENLAND

are
you
young
enough



to try
new things?

Do you habitually take the negative side when a *change* is suggested? Or do you say, "Let's try it and *find out* if it's better?" These two questions really furnish a very good test to find out how *young you feel*. Take the case of Tampax. It is certainly a sign of the times that this form of monthly sanitary protection (worn internally) is so popular among the students at the leading women's colleges!



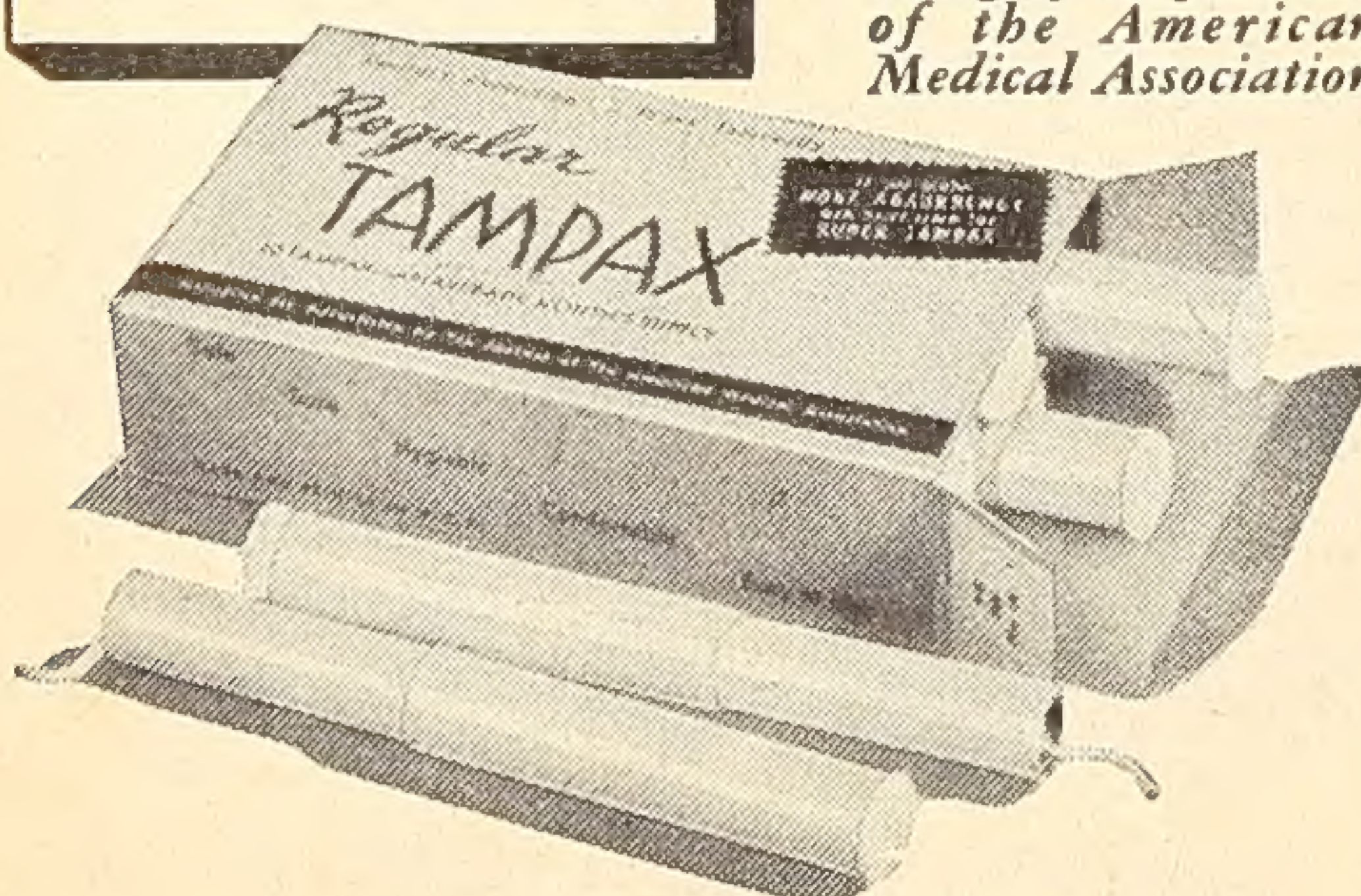
The principle of Tampax (*internal absorption*) has long been known to doctors, but this famous product makes the method available to women generally. Pure surgical cotton is compressed into dainty one-time-use applicators, so that changing is a matter of moments. No belts, pins or external pads. No odor or chafing. Easy disposal. Start using Tampax this very month!

Sold in 3 absorbencies: Regular, Super, Junior. At drug stores and notion counters. A whole month's supply will go into your purse. Economy box contains 4 months' supply (average). Tampax Incorporated, Palmer, Mass.

3 Absorbencies
REGULAR
SUPER JUNIOR

ATTACHMENT OR REFUND OF MONEY
Guaranteed by
Good Housekeeping
IF DEFECTIVE OR
NOT AS ADVERTISED HEREIN

Accepted for Advertising by the Journal
of the American
Medical Association



GUIDE TO GLAMOR

Beauty hints and new preparations
to meet needs for better grooming

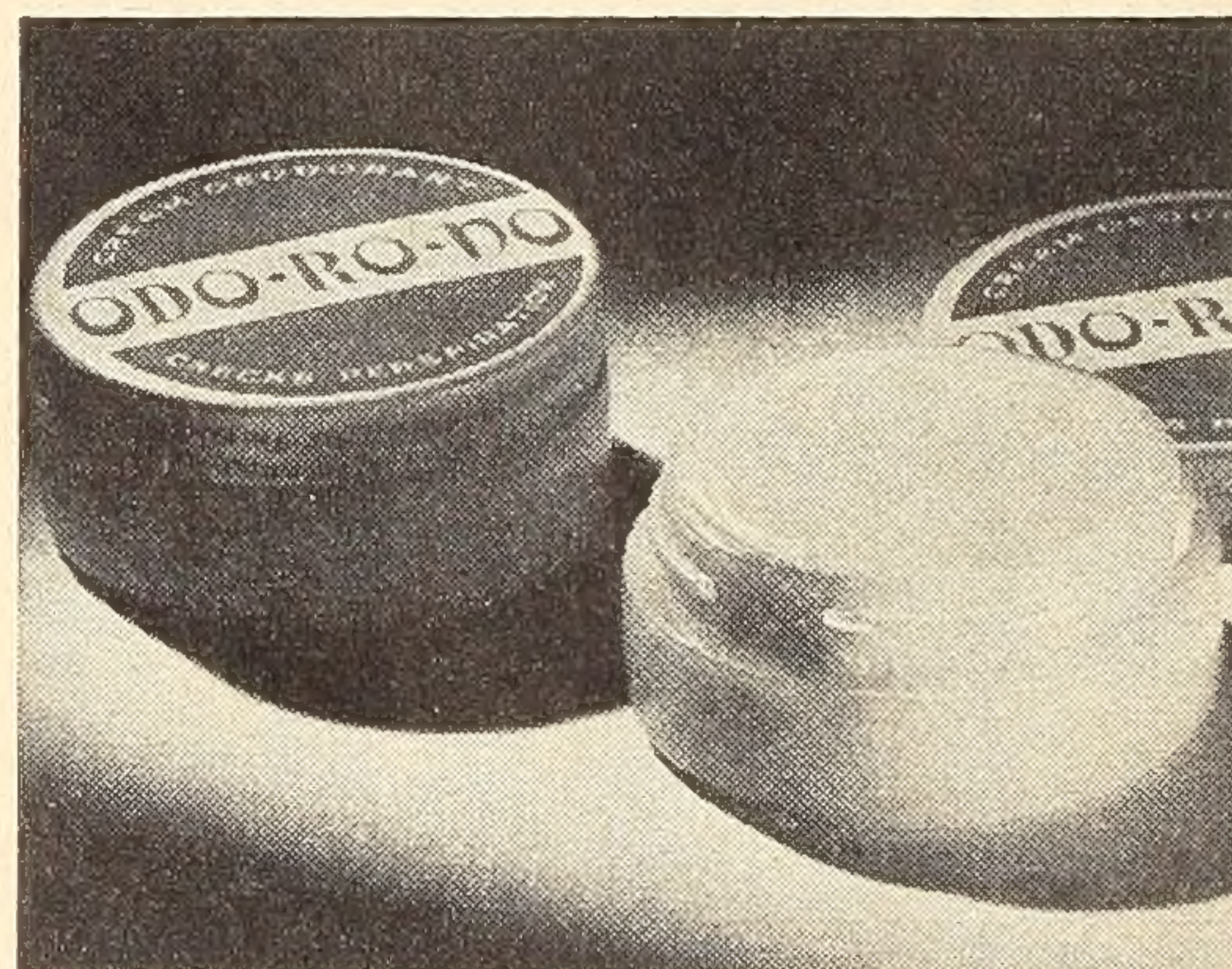


For that finishing touch, Janet Blair of Columbia Pictures applies a bit of perfume to her ear lobe, using the tip of the glass stopper

FOR those deep lush colors of the winter ensemble, there are equally lovely tones in harmonizing nail lacquer. Among those seen is Black Cherry by Chen Yu. It has that dark lustre of the California black cherry.

IN NEW lipstick shades, there is Mariposa by Michel. Its tone is a warm and vibrant red, and it has stay-on power because of its non-smearing creamy base. The lipstick containers are in black, ivory and white with a small top for convenience.

A MAKE-UP cake with non-drying oil base to match each of the six Alix-styled shades of face powder is Jergen's



With more women at work who have a new standard of grooming to meet and more money to meet it with, deodorants are enjoying an up-trend even though winter is here. Odorono Cream now appears in a streamlined, pre-war designed glass container with threaded cap for an air-tight closure to insure the cream's lasting qualities to the final applications.

contribution to good grooming. The make-up cake and powder are packaged together. Easily and quickly applied, they give a finished appearance to the girl who is too rushed for extra time on complexion care.

THIS time of the year, hair comes in for a special treatment, and in the hair preparation list a new one has been added. It is Ocean Foam Creme Shampoo which has been used by beauticians and hair-specialists throughout the country. It is now sold in stores. Because it is a homogenized shampoo which is mild, yet stimulating, its producers consider it ideal for giving life and lustre to dry hair and scalp. Applied as a frothy-whipped lather it cleanses and leaves the hair silken-surfaced.



For today's busy women, there's Dorothy Gray's Liquid Cleansing Cream, a new product which provides a delightful "change of face" in a few minutes. Convenient because it consistently permits an easy and fast flow over the skin to quickly remove skin accumulations and stale make-up. Compact and simple to handle when traveling because it will fit into a tiny case.

BOTH LIVING A SECRET . . .



GINGER ROGERS

Challenging her "Kitty Foyle"

JOSEPH COTTEN

from his triumph in "Since You Went Away"

SHIRLEY TEMPLE

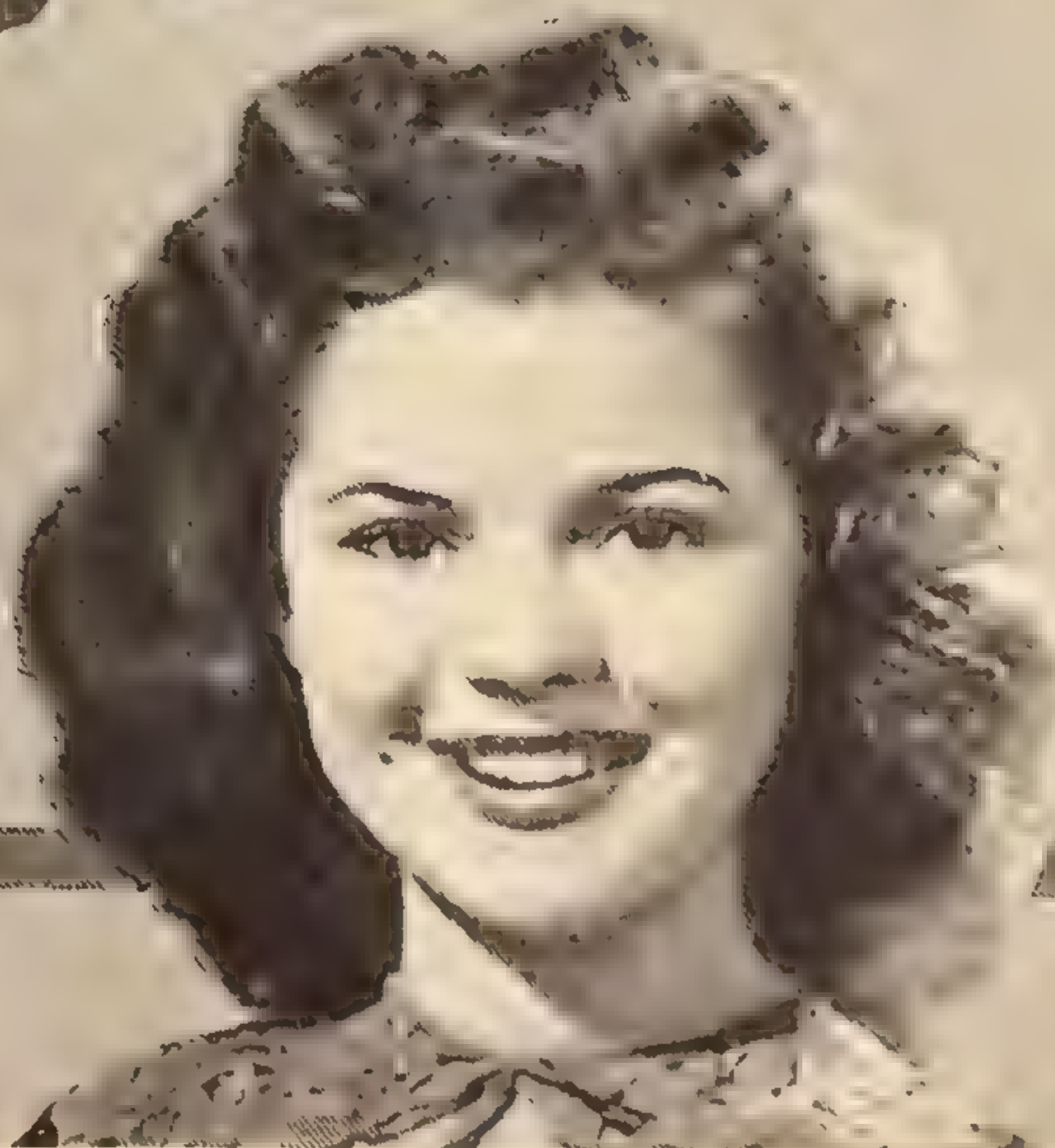
with grown-up glamour

EACH AFRAID TO TELL!

They came from different worlds, these two . . . living a lie . . . fearing their past! The screen's newest romantic pair . . . on the strangest holiday two people ever shared!

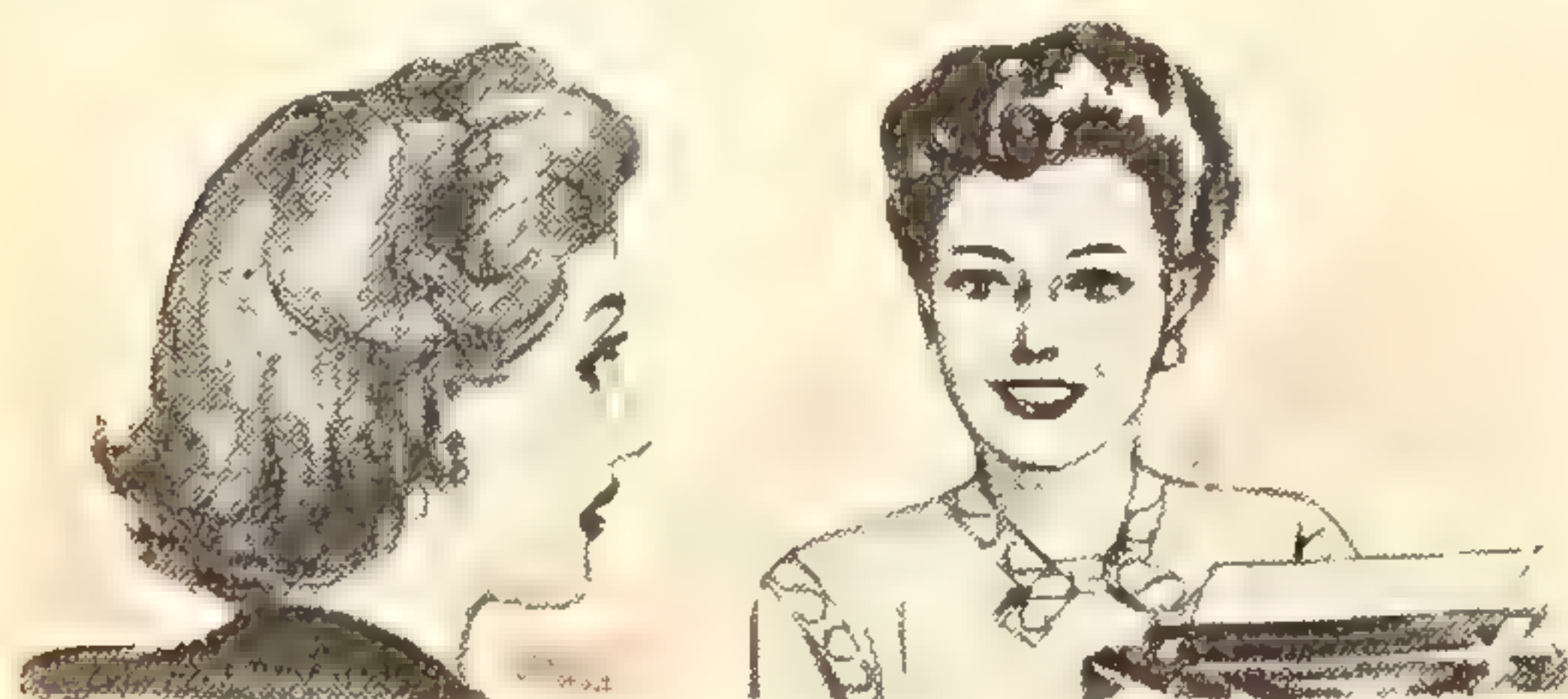
"I'LL BE SEEING YOU"

Produced by
Directed by
WILLIAM DIETERLE • DORE SCHARY
Screen Play by Marion Parsonnet
From a story by Charles Martin
A VANGUARD PRODUCTION — RELEASED THRU UNITED ARTISTS





As I read his letter over and over, I could almost hear Jim say, "Your lovely hair won my heart the first day I met you."



And yet, a short time ago my hair was duller than any girl's in the office. Then one day I heard them talking about Nestle Colorinse. "I use it after every shampoo," one of them said. "Why Colorinse has made my hair really glow with richer color and sparkling highlights. Made it silkier, too, and gave it a soft, lustrous sheen."

Would Colorinse do that for my hair?, I wondered. That very night I tried it and—



What a breath-taking difference in my hair! Jim says though he's thousands of miles away he'll never forget its loveliness. Why don't you let Nestle Colorinse make your hair more glamorous, too?

P.S. For your next permanent, ask for an Opalescent Creme Wave, by Nestle—originators of permanent waving.

Nestle COLORINSE

In 10¢ and 25¢ sizes.
At beauty counters
everywhere.



KEEP HAIR IN PLACE ALL DAY LONG

For that well-groomed look, whether you wear your hair up or down—a delicately perfumed hair lacquer. Just a few drops of Hairlac will keep your coif in place throughout the day. 2½ oz. bottle 25¢



Nestle HAIRLAC



It's Your Concern!

Movies are made for your entertainment! So isn't it natural that Hollywood's movie makers listen to what you have to say about stars in particular and pictures in general? They aim to please! Write your comments to Fans' Forum today. Monthly awards for the best letters published: \$10.00, \$5.00, and five \$1.00 prizes, all payable in War Savings Stamps. Closing date is the 25th of the month.

Please address your letters to Fans' Forum, SCREENLAND, 205 East 42nd St., New York 17, N. Y.

FIRST PRIZE WINNER

\$10.00

I don't keep up with the cinema world like I used to, but we still see about four good movies a week. We fellows here are stationed at a rather small—for A.T.C.—out-of-the-way station, and we do really appreciate whatever movies we receive. Personally, I can't thank the stars and feature players enough for keeping our morale up. The real credit goes to the movie companies, our own War Department and our own A.T.C. for delivering them on time each week. Although quite a few of the pictures are sometimes dull and not quite up to par, I know that all the women and us men realize the difficult task of finding suitable players in wartime. Many of Hollywood's leading men are in the services, also many of the supporting players and feature actors. The actresses are selling bonds and doing as much Red Cross work as possible and going on tours of the Army Camps in the States and overseas.

Although we don't have as many USO shows as we'd like, we all realize the strain and hardships demanded of those who do their best to entertain us. So far, in the almost 20 months I've been overseas, I saw Martha Raye put on a very fine show to a large group of us boys. Martha was all

alone except for a piano playing G.I. who traveled with her. We had our own post band called the "Bushtown Band" to accompany Miss Raye. Martha was just the same in real life as she is in her fine performances on the screen. She sang some songs and did some good mimicking.

Since then we've had Jack Benny, Larry Adler, Winnie Shaw and Anna Lee in one good, large performance. Jack is the same witty guy in real life as he is in the movies and on the radio. The only difference is he didn't plug his Jello with its six delicious flavors. Larry is a swell guy and very good on the mouthpiece. Winnie Shaw sings her famous song of a few years ago, "Lady In Red," and "La Cucaracha." Anna Lee is a nice dish, too, and sings very nicely.

Fredric March put on a very good performance with his troupe. Luise Rainer is as beautiful as she is on the screen and does a scene from her fine performance, "The Good Earth." She did a nice job of cheering up our boys in the hospital, some from the war fronts, asking them about home, who they'd left behind and what a wonderful country we're fighting for.

Joel McCrea was through our station and gave us a nice little pep talk. He's a great guy and a regular fellow, that Joel McCrea. As I work in the Post Exchange, I had the pleasure of waiting on each of these famous people once or twice. Joe E. Brown, that famous clown of the cinema, put on a fine show in spite of the fact that he'd just lost his only son, Capt. Joe E. Brown, Jr. We're all proud of him and we know the movie world is, too.

Martha Raye wore an officer's uniform complete with Captain bars. She fills her uniform out right, no bulges in the knees or elsewhere.

Jack Benny bought quite a few clothes for his trip in our P.X. The fellows in the clothing department gave him very good service and he wanted to give them \$5.00 each for their service. Of course they didn't take it, and I don't believe any G.I. would. It's a pleasure to be able to see them in person and wait on them, which is sufficient award.

IF YOU "HATE EXERCISE" AND "LOVE TO EAT" — Here's a New *Lazy-Way* to REDUCE —Quickly and Safely

10-Day Miracle Diet — Lose 10 Pounds in 10 Days! — and Still Eat 3 Delicious, Satisfying Meals a Day; Not Do a Bit of Extra Exercise!

PARTIAL CONTENTS

Showing HOW This Book Takes Off the Pounds and the Bulges

I. THE SURE WAY TO REDUCE

The "Lazy Way" to Lose Weight. How you can reduce quickly and safely—no exercise, no hunger pangs, no drugs, girdles or gadgets.

How Much Do You Want to Reduce—How Fast? Your choice of diets that reduce you rapidly or gradually, as you wish.

Exercise Is a Practical Joker. Why exercise alone is a poor way to reduce.

No Drugs, No Sweat, No Charge. Why you can ignore costly sweat baths, reducing drugs, dangerous fasting etc.

Counting Calories Isn't Enough. "Galloping calories" that slim you faster.

II. WHY YOU DON'T GET SLIM

Coffee, Tea, Cocoa, Milk, Water, Soft Drinks. How beverages affect weight control—with some surprises!

Cocktail Calories. The strange role of alcohol in building fat.

III. YOU CRACK DOWN ON CALORIES

How Proteins Help You Get Slim. Reducing without hunger or sacrificing vitality.

The Simple Arithmetic of Reducing. Easy way to set your calorie quota whether you're a housewife, war plant worker, stenographer, etc.

10-Day Miracle Diet. Safe, easy way to lose a pound a day for 10 days. Daily menus.

Heartier Diets. 3 daily diets for losing 10 pounds a month. How to substitute other foods you like better.

2 "STAY Slim" diets.

The Fastest SAFE Slimming Program. Diet safe.

guards that make speedy weight reduction safe.

Two - Minute Calorie-Counting Table. At-a-glance chart showing kinds of calories in 26 meat dishes, 4 kinds of milk, 13 fish, 10 cheese and egg servings, 41 vegetables, 29 fruits, 19 breads, cereals, 16 pies, pastries, 17 fats, sugars, syrups, 7 nuts, 11 soups, 13 "little things", 15 beverages.

Eat as Often as You Want. Exploding the no-food-between-meals myth and the nothing-but-coffee-for-breakfast error.

IV. YOU COUNT YOUR VITAMINS THE EASY WAY

You Needn't Pay Extra for Vitamins. How to get all you need from foods alone.

Your Daily Vitamin Needs. Complete table showing units of A, B1, C, G, D needed for Adults, Adolescents, Children,

Infants, Pregnant Women.

Lightning Vitamin Calculator. Vitamin units in 78 common foods in handy chart.

Cook Them Kindly. 9 simple rules to preserve vitamins in preparing foods.

V. EAT FOR BEAUTY, CHARM AND—YES, REALLY—SEX APPEAL

No Pep, No Joy, No Friends. Is this you? How you can remedy it—at the dinner table!

Gray Hair, Baldness and the Diet. What science has learned about diet effects on hair.

Skin You Love to Touch. How Vitamin A and other elements promote clear, beautiful skin.

Teeth You Love to Brush. Food, for healthy teeth.

Diet Cure for Constipation. "Scare" warnings vs. truth.

VI. EATING FOR "OOMPH"

Food and Glamour. Relation of what you eat to personal appearance, vitality, sex appeal.

Anemia Wins No Love Prizes. Red-blooded "romance" minerals: how to get them.

YES, it's true—this new 10-Day MIRACLE DIET—thanks to latest discoveries in weight control! Now—WHETHER A MAN OR A WOMAN—you can lose 10 pounds in 10 days, 30 pounds or more within 3 months—comfortably, pleasantly, healthfully: WITHOUT strenuous, difficult exercises, WITHOUT dangerous pills or drugs. WITHOUT sweating in steam baths or spending money for massages. WITHOUT suffering the dizziness, nausea, and torture of self-imposed starvation!

You'll eat three delicious, fully-satisfying meals a day, including a big breakfast. You'll be allowed to "snack" between meals. This new *scientific* lazy-way—described in the fascinating book, "The New Way to Eat and Get Slim," by Donald G. Cooley—brings you a slimmer, more attractive figure, and also greater health and beauty! Your skin becomes smoother, clearer . . . your hair softer, more lustrous . . . your eyes more sparkling. You have more energy, pep, get-up-and-go.

What Is This Amazing Secret?

The whole secret lies in your food—not just how much, but also *which kinds*. And it isn't (as you may have imagined) merely a matter of "calories." It's the *kind* of calories that makes the difference! Some foods are high in *fat*-producing calories. Others are high in *energy*-producing calories. If you merely cut down the *amount* of food—without being sure to get more *energy*-calories than *fat*-calories—you don't lose weight at all. Your body simply "slows down"—and continues to store fat!

Many people think they know about calories. But *do* they? Suppose you had to choose between a large glass of orange juice and half a sirloin steak? You would probably reach for the orange juice. Actually, *the steak would give you 15 times as many precious ENERGY-calories*. Yet the total number of calories in each is roughly the same!

What This Book Can Do For You

Mr. Cooley's book shows you, quickly and clearly, how to apply this simple principle of selecting *energy*-calories instead of *fat*-calories. It gives you a "10-Day Miracle Diet" by which you lose a pound a day for 10 days; a diet for losing 10 pounds in 30 days; a "tapering off" diet for losing 8½ pounds in 30 days; and a "Stay-Slim" diet, so that when you reach the right weight, you STAY there.

You don't have to adhere rigidly to these diets, either. The book's Substitution Table gives you dozens of meats, and other foods you may eat instead. The partial contents, on this page, suggests only a *few* of the ways this book goes about improving your figure, health, appearance, and general disposition.

Examine It 5 Days FREE

It costs only a stamp to examine this book FREE. No money need be sent now. "The New Way to Eat and Get Slim" (in a plain wrapper) will be sent with the understanding that you may keep it 5 days. If, even in that short time, you are NOT convinced it offers you the quick, safe, lazy-way to reduce—return it without obligation. Otherwise, keep it for only \$2.00, plus few cents postage.

A body that is slim, healthy, and *alive* will win admiration the rest of your life. Take the first step toward lovely, alluring slenderness *now*. Mail Free Examination Coupon at once. WILFRED FUNK, Inc., Dept. R2012, 354 Fourth Avenue, New York 10, N. Y.

What This Book is Doing for Others

"Lost the specified 10 lbs. in 10 days. Feel better than in years."—Wisconsin.
"My sister is very short, weighed 196. Was so thrilled to be losing weight, would even get up in the night to weigh herself. Now weighs 120, is healthier, happier."—Michigan.

"Kindly forward me the book. Have a friend who lost 34 lbs., is now ever so much better in health, appearance."—California
"Most sensible way to reduce I have seen yet. I'm a registered nurse and can fully appreciate sensibility of this means."—Massachusetts.

"Lost 35 lbs. in 41 days. Compliments to your book."—West Virginia.

WILFRED FUNK, Inc., Dept. R2012,
354 Fourth Ave., New York 10, N. Y.

Please send me—in a plain wrapper—"The New Way to Eat and Get Slim" for 5 days' FREE EXAMINATION. If I keep the book I will send you \$2.00 plus actual postage. Otherwise I will return it without further obligation.

Name

Address

City..... Zone No. (if any)..... State.....

☐ Check here if enclosing \$2.00 WITH this coupon, and WE will pay the postage. The same 5-day return privilege, for full refund, applies.

Joel McCrea, I remember well, had a lovely belt with rubies or some other gems in it. Being inquisitive I asked him about it and he said it was given to him by Barbara Stanwyck.

Besides these name people, we've had quite a lot of nice people who aren't so well known but they put on just as good performances in most cases and sometimes better than the name people. We say three cheers for them all and may they always keep up the good work.

I guess I said enough for now. This will probably be too much to print, but at least you'll have read my opinion and gratitude to the movie kingdom. I know I've misspelled quite a few words, so I'll just blame it on the heat. Or maybe it is just that we've been away so long we have forgotten the real meaning of some words.

PFC. FOREST D. STRATTON;

Somewhere in West Africa.

SCREENLAND is really up-to-date. Thanks for a good movie magazine everyone enjoys. I let anyone that likes to read my copy and it sure gets around.

SECOND PRIZE WINNER

\$5.00

* There are a few things about the motion picture world and its inhabitants which have always puzzled me. So may I call this letter, "Answer Me This?"

Practically every young modern boy or girl dreams of becoming an actor or actress. The reason we all know. For fame, fortune, glamor and most of all the thrill of being admired and mobbed wherever they go by autograph seekers. When the fortunate ones have realized their dream—why all this pretense of boredom at the sight of an autograph hound and making entrances and exits through back doors and alleys? Anyone who



Press Association photo

Bing Crosby's talent goes a long way toward making the opening of London's Stage Door Canteen a huge success. Everything's going Bing's way these days.

dislikes people or is a shrinking lily would hardly choose acting as a profession.

Joan Crawford has been a favorite of mine for many years and in my opinion she is perfection itself when it comes to features and figure. But why—oh, why—does she insist upon exaggerating the lines of her perfect mouth? Those Crawford pictures in the September issue of SCREENLAND were delightful but I was sorry to notice that she is again making up her mouth in the manner which a few years back caused criticism.

The silent films gave us such individual beauties as Gloria Swanson, Corinne Griffith, Pola Negri, Alice Terry, Vilma Banky, Barbara LaMarr, Mae Murray. Each one had a quality of beauty which was different

from the other and very distinguishable. Today, with the exception of Joan Crawford, Norma Shearer, Greta Garbo, Constance Bennett and Hedy Lamarr, all starlets look alike, confusing the theater-goers. Paulette Goddard and Laraine Day, if not for the name, almost always mix me up. So does Janet Blair and Rita Hayworth. Betty Hutton, Betty Grable, Lana Turner, Veronica Lake, Arleen Whelan, Virginia Field, Constance Moore, Elyse Knox, and many others. While these young ladies are very lovely and sweet to look at—they offer very little individuality to the screen. Why don't talent scouts do something about it?

LIANE SOREL, New York, N. Y.

FIVE PRIZE WINNERS

\$1.00 Each

I may be only thirteen years old, but some of those prize letters in Fans' Forum burn me up. I'm going to start picking them apart and numbering them off.

1. Would the so-called fans stop demanding Joan Fontaine give her sister Olivia some of her charm? If any of the fans ever saw one of Livvy's pictures, they would see, then and there, that Livvy can compete (and probably win) against any glamorized star.

2. Please stop saying the stars should put on more weight. They are the symbol of American women. Do the fans want every country in the world thinking the American women are fat and sloppy?

3. Stop talking about "producer-made stars." Joan Leslie has been called one—the gal who had the lead in "Sergeant York"! Gene Tierney, Victor Mature, Linda Darnell are some more in that class. If these stars didn't have anything on the ball, why did the producers bother with them at all?

I believe laurels should go to such stars
(Please turn to page 98)

For IRRESISTIBLE LIPS

*the most seductive
shade... TO DATE!
Irresistible's Raspberry*

For gala holi-dating, rely on the inviting, exciting, crushed berry tone of IRRESISTIBLE'S RASPBERRY... outstanding favorite in a lipstick famous for color flattery. The secret WHIP-TEXT process gives your IRRESISTIBLE LIPSTICK luxurious creamy smoothness, making your lips so much lovelier longer. Available now in a magnificent new SWIVEL case. Lovely to look at, colossal in size... yet only 25¢. A wonderful gift for yourself and the nicest girls on your list.

10c—25c SIZES

Irresistible
Whip-Text TO STAY ON LONGER...



LIPSTICK

S-M-O-O-T-H-E-R!

A touch of
IRRESISTIBLE PERFUME
Assures Glamour



Your Guide to Current Films



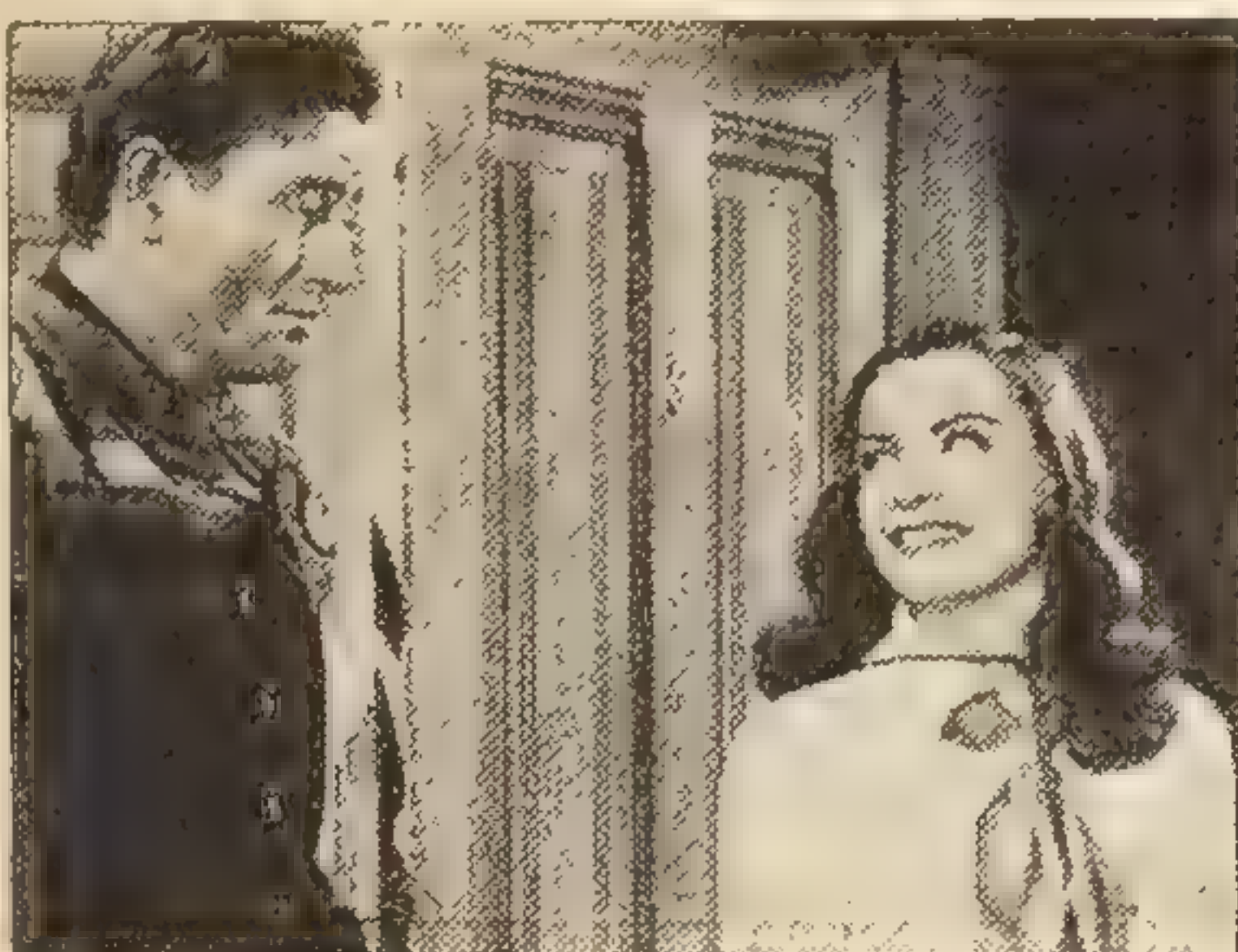
A SONG TO REMEMBER—Columbia

Music lovers are in for a rare treat! The haunting melodies of Chopin establish the mood for this fine picture based on the life and times of the Polish composer. Even the jive set will be won over by the smooth scoring of the immortal tunes—in fact, they may find to their surprise that Chopin is distinctly on the beam. The super-photogenic Cornel Wilde scores a personal triumph in the rôle of the brilliant, moody Chopin whose brief career and stormy romance with Madame Sand are set forth in a series of beautifully produced sequences. Paul Muni plays to the hilt the devoted Professor who discovered the genius; Merle Oberon, a vision in gorgeous costumes, is the enigmatic Madame Sand who helped him to success but almost cost him his soul.



FRENCHMAN'S CREEK—Paramount

When you consider the great success of Daphne du Maurier's "Rebecca," it's rather sad that her later romance, colorful story of a 17th Century pirate and a slightly tarnished Lady, has little or no meaning in the screen version. Joan Fontaine is lovely but unbelievable as the *Lady Dona* who wanders from her silly husband when she falls in love with a suave French pirate. Her gentle manner and sweet smile fail to establish the bitterness of a woman who was forced to lead a life she abhorred. But it's not all her fault. As she is written, the wilful Lady would not have turned down love and adventure for her children's sake. Arturo de Cordova creates mild interest as the pirate. Cecil Kellaway and Basil Rathbone are fine. See it for Technicolorful action.



TALL IN THE SADDLE—RKO

This is the usual Western story plot of bad men manipulating land deeds, rustling cattle and mixing up murder suspects and clues. But there's one difference. The heroine is not the sweet young innocent, but a vixen who is not averse to shooting at her hero when he displeases her. It's a vivid rôle, and Ella Raines does well by it. John Wayne is easy-going as the Sir Galahad in chaps coming to the aid of the fair sex and generally righting all wrongs. Gabby Hayes has a strong rôle as the jovial drunkard.

15 Year Old Girl LOSES 52 POUNDS

**Long left out of school fun,
Betty Parker of Tuckahoe, N. Y.
is now slim, smart, popular.**

"When you weigh 187 pounds and wear size 42," explains Betty Parker, "you can't take part in high school sports—dance, skate, hike, ride. I thought everyone was laughing at me, and probably they were!"

"Then I read of the DuBarry Success Course, and my mother said I could take it if I earned the money myself. So I did—taking care of neighbors' children. I actually lost 52 pounds in four months. But that's only *part* of the change. I'm full of pep and ready to 'go places'. And I am *asked* to go to them! I dress like the other girls—wear lovely pullover sweaters and plaid skirts and bright frocks...cute young styles instead of women's dresses. My skin is creamy smooth, I know how to do my hair. And is my family proud of me!"

Be Fit and Fair Top-to-Toe

There's a glamorous new self waiting for you to release it...concealed, perhaps, by extra weight, an unbecoming hair-do, a mistreated complexion. But *you* can bring it to light! No matter how busy you are—at home, in office, school or war work—you owe it to yourself and your job to feel and look your best. More than 150,000 women and girls have found the DuBarry Success Course a way to become fit and fair from top to toe.

Your *individual* needs are analyzed—skin, hair, figure, weight. Then you learn how to follow, at home, the methods taught by Ann Delafield at the famous Richard Hudnut Salon, New York.

When the Course has meant so much to so many, why not use the coupon to find what it can do for you?

DuBARRY BEAUTY CHEST INCLUDED



With your Course you receive this Chest containing a generous supply of DuBarry Beauty and Make-up Preparations.

Richard Hudnut Salon • New York



Before

After

What a difference when Betty brought her weight and measurements to normal! She reduced her waist 8½ inches, her abdomen 9½ inches, and her thighs 4 inches. Through improved posture, she now stands an inch taller.

DuBarry
SUCCESS COURSE
ANN DELAFIELD, Directing

RICHARD HUDNUT SALON

Dept. SM-66, 693 Fifth Ave., New York

Please send me the book, "Fit and Fair—Top to Toe," telling all about the DuBarry Success Course.

Name _____

Street _____

City _____ Zone No. _____ if any _____ State _____



IN 1922 Betty Compson wrote an article entitled "If I Stood Behind a Toilet Goods Counter." In it she expressed her lively opinion that all salesgirls should thoroughly understand the use of cosmetics in order to help the women of America who buy them.

Today, twenty-two years later, Betty Compson feels that not only the salesgirls, but every woman in America, should have a thorough understanding of cosmetics. And to help them get that understanding, she is going to make an extensive personal appearance tour throughout the country.

We met Miss Compson in her Glendale home where she lives with her mother. When we arrived she was at the telephone telling a friend about a reducing diet.

When she started to tell us about her coming trip and her interest in cosmetics, her eyes sparkled with enthusiasm. "I've always been interested in cosmetics," she said. "Having appreciated their value all these years, I thought it would be fun to learn all about them. So I made a study of beautifying preparations. I went through many factories to find out how they were manufactured. Then, I was in New York for a year. There I decided definitely that I wanted to go into some kind of business, and cosmetics seemed the natural outlet for my interests.

"This is the way I feel about it," she went on. "Every woman wants to look her best. She wants to look lovely, and as she grows older she wants to retain her youthful ap-

pearance. I think that's right—that's the way every woman *should* feel. She should be able to look into a mirror and say to herself, 'Well, I think I look all right today!'

"But don't misunderstand me," Miss Compson hastened to add. "While I firmly believe that every woman should study and know the best type of make-up for herself, all the make-up in the world will never cover a bad disposition or an unpleasant outlook. If you have inner contentment you can smile and be charming; then, add the grooming of lovely make-up, and you have everything! But it works the other way around too, because if a woman feels that she looks well, her increased confidence makes her happier.

"The use of cosmetics should never become a drudgery or it defeats its own end. Wisely selected and applied, their purpose is to lend attraction and self-confidence.

"Many women say they haven't the time to devote to skin care, and I am going out to tell them that it isn't necessary to devote so much time to it. Following the soap and water routine, they should give ten minutes a day to special facial care to prevent lines. In so doing, I believe that they can retain their youthful appearance for many years.

"Naturally, health too is vitally important. Every woman should have exercise and she should watch her diet," Miss Compson added.

She herself does not eat fattening foods.
(Please turn to page 87)

"BEAUTY'S WHAT YOU MAKE IT"

**Betty Compson, a star
of long standing, tells
her plans for shar-
ing beauty secrets**

By Josephine Felts

At right, Betty Compson as she is today, and at far right, when she was famous screen star of the silent days.



Bright shining hair is your headstart



Toward captivating that man's heart!

No other Shampoo leaves hair so lustrous, and yet so easy to manage!

Only Drene
with Hair Conditioner reveals
up to 33% more lustre than soap
... yet leaves hair so easy to
arrange, so alluringly smooth!

*Does your hair look dull,
slightly mousy?*

Maybe it's just because you're washing
it with soap or soap shampoos ... letting
soap film hide the glorious natural lustre
and color brilliance. Change to Drene with
Hair Conditioner. Drene never leaves any
dulling film. That's why it reveals up to
33% more lustre than any soap shampoo!

*Does your hair-do require
constant fiddling?*

Men don't like this business of running
a comb through your hair in public! Fix
your hair so it stays put! And remember
Drene with Hair Conditioner leaves hair
wonderfully easy to manage, right after
shampooing! No other shampoo leaves
hair so lustrous, yet so easy to arrange!

Sssssshhhh!

But have you dandruff?

Too many girls have! And what a pity.
For unsightly dandruff can be easily con-
trolled if you shampoo regularly with Drene.
Drene with Hair Conditioner removes
every trace of embarrassing flaky dandruff
the very first time you use it!



YOUTH DINES AND DANCES in a street
length dress like this lovely little num-
ber with its charming Mexican neckline.
The stunning plastic combs add after-
dark glamour to the simple but lovely
hair-do. Credit for the extra lustre and
shining smoothness of her hair belongs to
Drene Shampoo with Hair Conditioner!



Drene Shampoo
with
Hair Conditioner
Product of Procter & Gamble

**Make a Date
with**

Glamour

Tonight ... don't put it off ... shampoo your hair the
new glamour way! Use Drene with Hair Conditioner!
Get the combination of beauty benefits that only this
wonderful improved shampoo can give! ✓ *Extra lustre*
... up to 33% more than with soap or soap shampoos!
✓ *Manageable hair* ... easy to comb into smooth shining
neatness! ✓ *Complete removal of flaky dandruff!*
Ask for Drene Shampoo with Hair Conditioner.

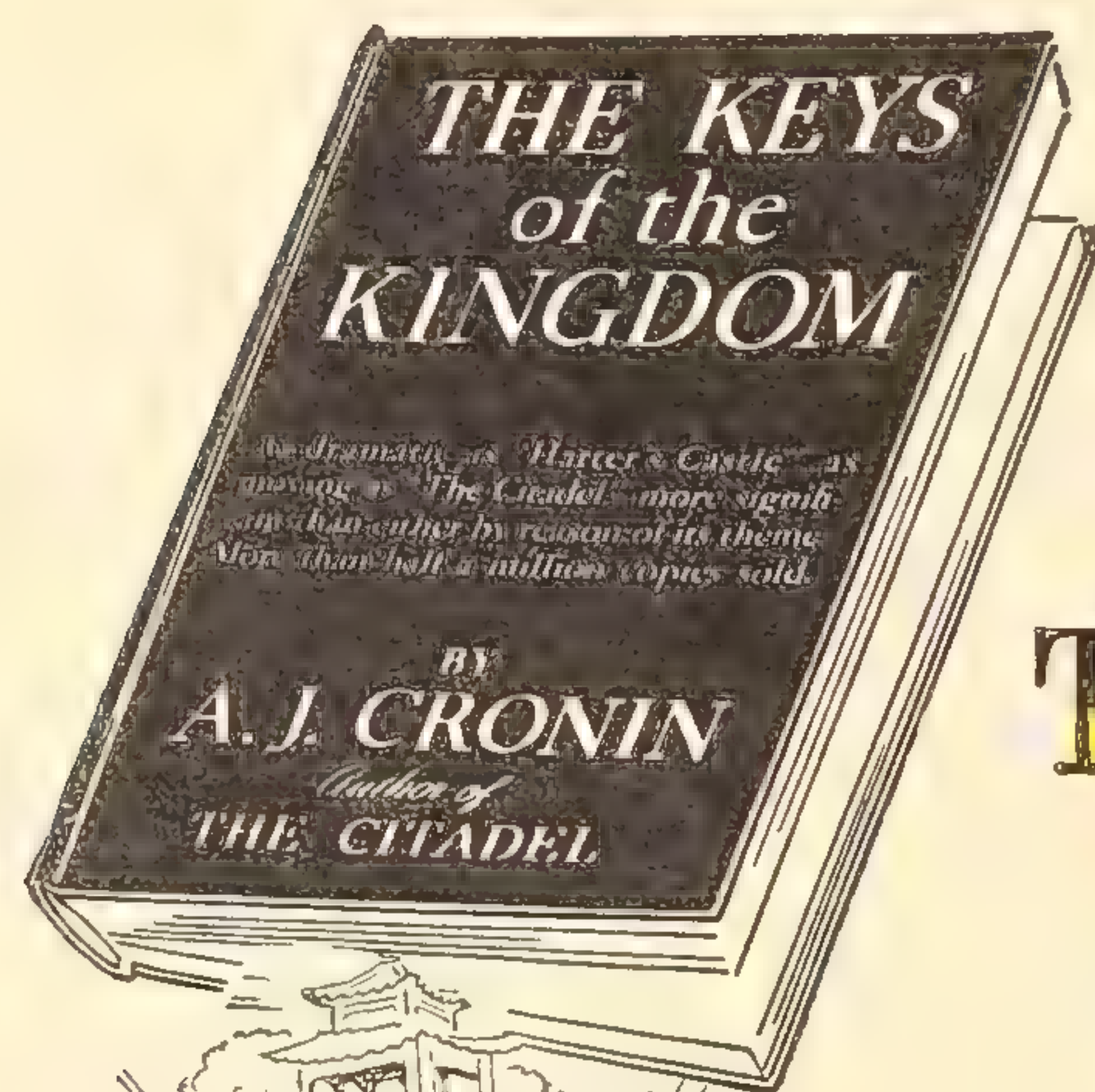


**NEVER BEFORE HAS THE SCREEN SO DARINGLY UNLOCKED
THE SECRET SANCTUARY OF A MAN'S HEART!**

20th CENTURY-FOX PRESENTS

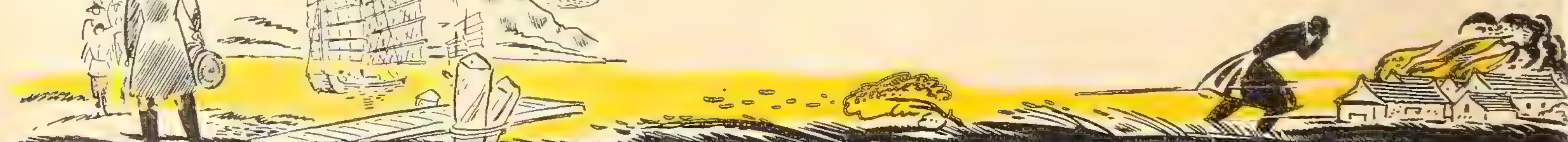
A. J. CRONIN'S

THE KEYS OF THE KINGDOM



with GREGORY PECK • THOMAS MITCHELL • VINCENT PRICE • ROSA STRADNER
RODDY McDOWALL • EDMUND GWENN • SIR CEDRIC HARDWICKE
PEGGY ANN GARNER • JANE BALL • JAMES GLEASON • ANNE REVERE
RUTH NELSON • BENSON FONG • LEONARD STRONG

Directed by JOHN M. STAHL • Produced by JOSEPH L. MANKIEWICZ
Screen Play by Joseph L. Mankiewicz and Nunnally Johnson



FROM 20th CENTURY-FOX... The Company that made "WILSON"



AN OPEN LETTER TO MR. EXHIBITOR

DEAR SIR:

Take a bow, take a big bow!

It's about time you had an Oscar of your own. Sure, stars are important, and so are the producers who present the stars in their super-colossal vehicles; but where would they be if it weren't for you, Mr. Exhibitor of America?

And for that matter, where would WE be? I can speak for myself because I practically grew up in a motion picture theater. We're the movie-going public who drop in on you when we need a lift—it may be a good, clean laugh or a good, hard cry—but we can count on you to give it to us. A little peace, perhaps, for a tired heart; a dash of glamor for a beauty-starved soul; solid fun for the kids—these are the important things, and your theater provides

them. You probably think of yourself as a business man, not a guardian angel—but you're actually the custodian of a dream palace—oh, maybe not a Broadway show place, just a small, comfortable haven on Main Street, where the movie is the main attraction; but it's still the home from home for millions of Americans. No, I don't know what we'd do without you, all 16,500 of you—especially now, Mr. Exhibitor. I mean now that the Sixth War Loan Drive is on. Since we've made such a habit of dropping in on you through the years, what's easier than to buy our bonds at your theater? I know I will.

Delight Evans



Filmgoers of America: buy your 6th War Loan Bonds at your motion picture theater. Just a few of you here, at a big West Coast premiere, are demonstrating your enthusiasm for the movies in general and your "favorite theater" in particular. Well, buy a bond on your next visit, and make it soon!



Exclusive! Flynn breaks long silence in this interview with an old friend. Even tells his requirements for a wife: "An angel with the patience of an elephant and the disposition of a canary!"

By Virginia Wood



Errol indicates to June Allyson, left, backstage at a "Command Performance" broadcast that she is only elbow-high, thus qualifying as a "half-pint." Above, Flynn clowns by looking incredulous when Linda Darnell favors Sterling Holloway. Scene: rehearsal for air show for armed forces overseas.

LITTLE did I dream, that day I went out to see Errol Flynn on the set of "Objective Burma," that we were going to enter into a discussion of marriage! But that's what happened.

"What's new?" I asked, point-blank, as Errol settled down in the camp chair next to me. He crinkled up his eyes at me quizzically.

"It's a bit hard to pick up threads after all these years, isn't it?" he inquired thoughtfully. "So many things have happened."

I'd almost forgotten how long it had been since we'd talked, but suddenly realized it had been almost five years. He looked just the same, I decided, and yet there was something different. Something indefinable, and yet it was there. His next words, though, were most familiar.

"Oh, I mustn't grumble," he replied in the usual bantering, make-the-best-of-things Flynn fashion. One nice thing about Errol, I reflected, was that he never complains, as many of us are apt to do, about how difficult life has gotten to be—how hard luck has pursued him. He has a way of facing himself squarely, no matter what. Life will never have enough hard knocks to subdue that Irish spirit!

"There's nothing much new, Ginny," he picked up my question. "I've just finished writing a book, a novel. Gene Fowler's going to write the foreword for it. I'm petrified at what he might say!" We sat silently for a while, watching the camera as it followed a handful of paratroopers plodding through the jungle. It was a pretty good facsimile of a jungle for Whittier, California. Suddenly, Errol leaned over, looking at me with a well-known challenging gleam in his eye and the air of a conspirator.

"Know something?" he whispered.

"What?" I answered, eagerly.

"I think I'm going to get married!" Just like that!

"No!" I said.



Flynn's latest for Warners is "Objective Burma." Above, in character for his rôle. At right, a cup of tea between scenes on location for the picture. After "Objective Burma," Errol will star in "Don Juan," first of a series of costume films in which he will appear. No more modern rôles for Flynn.

Errol nodded solemnly. "Yep," he said, "all I've got to do is find me a spouse."

"Oh, stop kidding, Errol," I said impatiently. "Now what—"

"But I'm not kidding," he went on, with that irritating mixture of wide-eyed innocence that never lets you know if he's kidding or not. "Maybe it's just a question of growing up and wanting to take root some place. I have the farm up there with a cow, a horse or two, a Victory garden—just the right size for a small farm. I think I'll always want it for a permanent residence. Now, if I can just find a girl who'll have me, a combination of martyr, saint, and reform school matron—"

At that point, I knew I was in for it. Errol, as I knew only too well, could go on in this vein indefinitely. So I settled down to the game. "Yes, yes, tell me more," I said.

"An angel — with the patience of an elephant, and a disposition of a canary—"

"You're not kidding now!" I muttered.

Errol threw his head back and laughed, and immediately decided to preclude any discussion with the least pretense of seriousness.

"Of course, you understand my wife would have to get used to certain things," he began. "She'd have her own little house—perhaps a tent—out in back, and meet me at the big house by appointment. You know, definite visiting hours. I've always rather fancied the dinner hour was a good time for husband and wife to meet. At that time, she would be unlashd from the stove and allowed to come in and fan me—after my hard day—playing tennis, lying in my hammock, and so on.

"Then, of course, the children—oh, yes, we'll want half a dozen of those," Errol chuckled, getting more into the mood of his ridiculous word picture, "the chil-

(Please turn to page 91)



Errol Flynn

FINALLY TALKS!

Janie's On The Job

SEVEN years ago, Miss Sarah Jane Folks of St. Joseph, Mo., came to California to lay siege to Hollywood. It was her third attempt. This time she was not going to take a no for an answer. A hundred and twenty-five pounds of well-distributed chassis, a pert button nose, a pair of brown eyes that should only happen on an olive tree, collided with Warner Bros. Out of the impact Miss Sarah Jane Folks and her fresh-as-paint personality emerged victorious, waving a contract.

June 10, 1937, was a very important date in the life of Miss Sarah Jane Folks. It was the day when she signed the contract, wrapped Sarah Jane Folks in mothballs, became

Jane Wyman, and set out to become a star. St. Joseph, Missouri's loss (they loved her in St. Joe!) was Hollywood's gain.

To Jane, like to so many ambitious girls who get contracts in Hollywood, the mere fact of signing a contract meant that she had arrived. Besides, she was used to always winning her way—and who in Hollywood was going to stop her?

Behind Jane was a wealth of experience: switchboard operating, hairdressing, manicuring, and modeling. Smart as a whip, ambitious, she tried each, until each profession's possibilities were exhausted. Jane had never been one to linger in a situation once she got the best out of it. Now she had

By
**Tamara
Andreeva**

Actress, wife,
mother, morale
booster — and
hit in each rôle
is record Jane
Wyman has set



It took seven years for Jane Wyman to crash big-time Hollywood, but now she occupies an enviable position in the city of make-believe. As featured in "The Doughgirls" she's excellent comedienne. As Mrs. Ronald Reagan she's devoted mother of Maureen, right. All her spare time is devoted to war work, such as dispensing smiles and doughnuts to servicemen, left, and entertaining at canteens and camps all over the country.



her long-coveted movie contract. She was mighty pleased with herself. But that self-satisfaction was short-lived. Now for the first time she was faced with a situation over which she had no control. "Be patient," executives droned in her ears. "Get lots of experience. Your break will come." Jane seemed to hear those words in her sleep.

But all these croakings were poor consolation. She felt she was on her way up. After being just a line girl in several

musicals, she was a contract player in one of the largest studios. She was being studied, photographed, interviewed. Before long she found herself becoming the cheesecake queen of Burbank. Her five feet five inches of well-placed pulchritude filled numberless bathing suits magnificently. And still those dullards were telling her to "take it easy."

Having fought for herself all along the way, Jane wasn't going to be defeated without putting (Please turn to page 81)

Deanna-
as you like her

I really like her
more

Deanna Durbin's first Technicolor picture, "Can't Help Singing," is a musical romance of the lusty 1849 era, with a score by Jerome Kern.





That Cot
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By
Glady
Hall

MEMO TO JOE

YOU are a Great Lover, Joe. By which I do not mean what the gentle reader is probably thinking I mean. For *what* I mean is, you are a great lover of life. In all its phases. You are, moreover, a faithful lover, never disloyal even when life does the shabby by you. And it has. For you have been poor and obscure and unwanted. You've known hard times when three skimpy meals a day dwindled to one skimpy meal a day. You shook hands with discouragement when, trying to break into the theater in New York, you saw nobody "more imposing than the reception clerk" in producers' offices. Rejected by the medium you wanted most, you turned your hand to jobs that would have galled a less blithe spirit—you sold paint, typewriters, real estate, potato salad. Now you have fame, a name and the rewards thereof

—but throughout, during the downs as well as the ups, while eating the lean and eating the fat, you've loved life, with unflagging and unquenchable enthusiasm.

You once said, "I made up my mind, a long time ago, that life is very exciting and can be so, *under any circumstances*." So, for you, it is. I think it was your good friend, ace-director Alfred Hitchcock, who once made the observation that your outstanding quality on the screen is that of "Terrible aliveness." Mr. Hitchcock said, "He has that extra heartbeat, the little more blood in the veins, that makes the difference between a man of great and little talent."

So you find in life what is, perhaps, a reflection of what is in you—that "extra heartbeat," the "little more blood in the vein."
(Please turn to page 94)



Grabbing off all the big romantic rôles now—
Bing Rogers in Vanguard's "I'll Be Seeing You."



He really comes into his own, after too many char-
acters, in Selznick's epic, "Since You Went Away."



Look in dressing room mirror before rushing to the
above; closeup, below, with charming Mrs. Cotten.



Why Hollywood's Fairest wear Woodbury Natural



Veronica Lake

CO-STARRING IN "BRING ON THE GIRLS"
A PARAMOUNT PICTURE IN TECHNICOLOR

- ✓ Makes fair skin look fairer
- ✓... lends clear, fresh allure
- ✓... adds exciting smoothness

Girls! Is your skin cameo-fair like Veronica Lake's? See exquisite *Woodbury Natural* glorify you! And whatever your type... there's a Woodbury shade as flattering. Exclusive Color Control blends this powder color-even, color-clear—to stay fresh on your skin... creates smoothest texture—to veil tiny blemishes, to cling for *hours!* Choose from the eight enchanting Woodbury Powder shades *today*.

Woodbury COLOR CONTROLLED Powder

YOUR MATCHED MAKE-UP!... Now with your big \$1 box of Woodbury Powder, you also get your just-right glamour shades of matching lipstick and rouge—at no extra cost!... All 3 for only \$1.

ALSO BOXES OF WOODBURY POWDER, 50¢, 25¢, 10¢
(All prices plus tax)



BETTE DAVIS "B. G." (Business Girl)

And it's big business, too,
when Bette becomes a pro-
ducer as well as a star



By Liza

Here she is, left, Pro-
ducer Davis, talking
business over the
luncheon table just like
any other big execu-
tive. Bette steps out
as a producer on her new
picture for Warner
"Stolen Life." Meanwhile
she is starring as
a school ma'am in "The
Corn Is Green," about



With her screen successes since "Of Human Bondage" and including "Mr. Skeffington" as background, Bette looks forward to her new career combining acting and producing. She makes every minute count, conferring on the set between scenes—see candid picture at left.

her weight in gold. And they know it!

Well, it seems that all movie stars want to be producers. We typewriter pushers have long suspected that all movie stars wanted to be writers. Just give one a pencil when she is reading an article about herself, and when she gets through it looks like something Sherman marched through on his way to the sea—practically the only words intact, standing up forlornly like chimneys after the destruction, being such words as "beautiful" and "talented."

This itching to be a producer by the thespians is nothing new under the California sun. In the lush days of Hollywood, Gloria Swanson, Charles Ray, and many others took a fling at producing and lost their shirts, chinchilla-lined of course, trying to make pictures that customers wanted to see. With each flop the producers became more and more smug. The rumor started that actors, poor dears, were an impractical lot who never knew what was good for them, and that successful box office pictures could only be made by the Old Guard, the Goldwyns, Mayers, Warners, Schencks, et al. That fallacy is now getting kicked right in the pants. And by such elegant kickers as Jimmy Cagney, Bing Crosby, Gary Cooper, Don Ameche—and Bette Davis.

Bette wants it strictly understood that in spite of their little "misunderstandings" in the past (confidentially, they were knock-down-drag-out fights), she thinks that Warner Brothers know more about producing than she knows. "I wouldn't do it on my own—I don't know enough about it," she says modestly. So she isn't really one of those full-fledged producers with her name on the door.

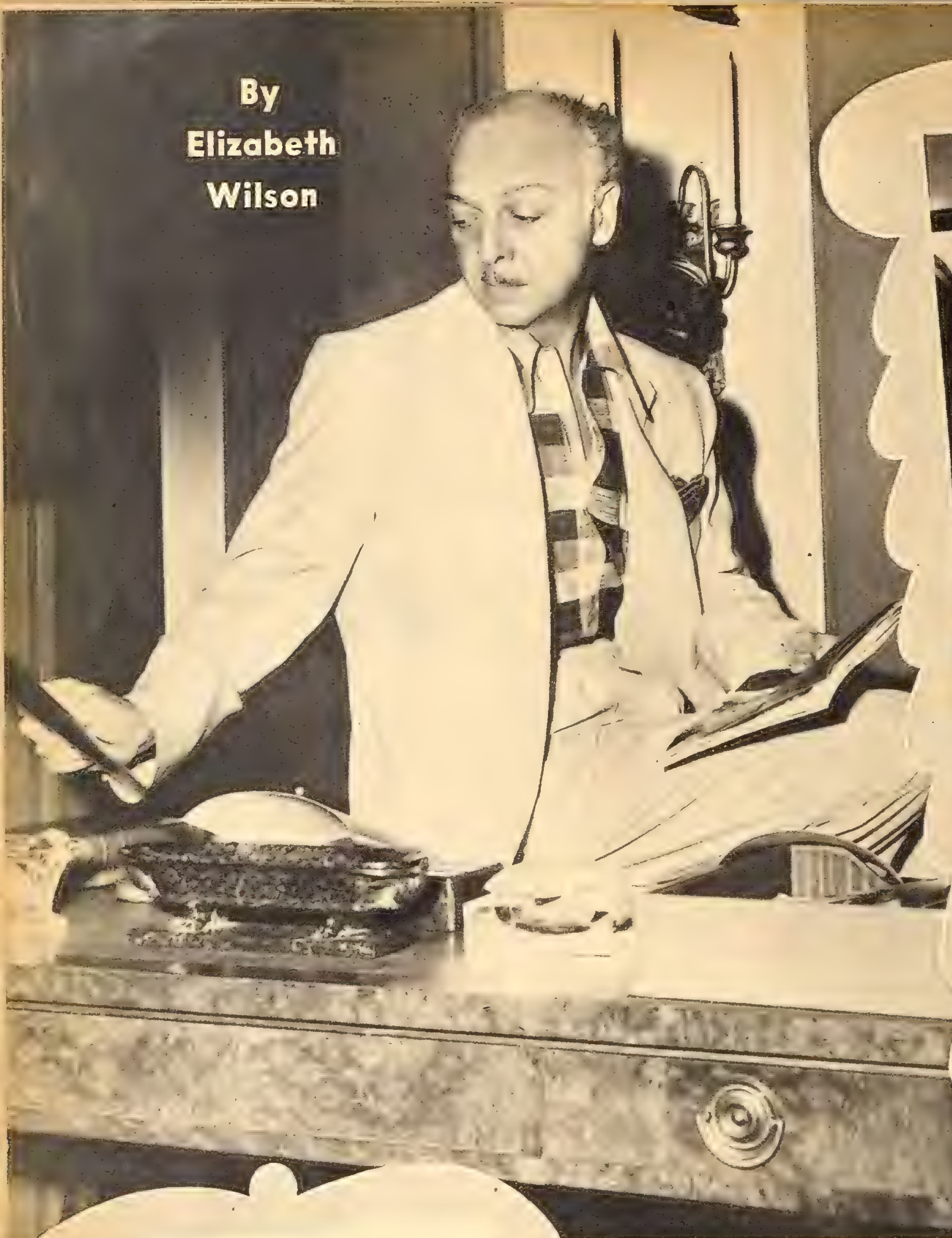
(Please turn to page 78)

BETTE DAVIS is a busy girl these days. With her finger in more pies than you can find in a bakery. (Those bustling abolitionist ancestors, no doubt.) Alert, energetic, enthusiastic, and intelligently interested in the world's problems—and if this old world hasn't got problems I don't know who has—Bette is just about the most exciting person you can find on this bit of repossessed desert called Hollywood. Bette feels strongly about everything, and says what she feels. In a town where there is much too much double talk, Bette is as

candid as a plate-glass window. Which makes for friends. And makes for enemies, too.

But as far as the Industry is concerned Bette's most important activity at present is being a producer. She steps out as a producer on her next picture, "Stolen Life," at Warner Brothers. Yes, that same studio that ten years ago considered her a dead loss, and wanted to slough her off as eagerly as if she were the Black Queen. But not today they don't. Miss Davis, even when she gives them plenty of lip, is worth several times

By
Elizabeth
Wilson



Latest Leisen triumph: "Frenchman's Creek," co-stars Joan Fontaine and Arturo de Cordova. Above, Leisen turns Fontaine into a glamor girl in this one. At left, "Mitch" at his desk—a Beidermeier table in waxed walnut with leather top. Below, view of Leisen's elegant office at Paramount.

HOLLYWOOD'S MOST COLORFUL Director

Meet Mitchell Leisen, who has bossed more famous women around than any other man in history—and still retains a sense of humor

JOAN FONTAINE said she simply wouldn't wear it. Not in a million years. She closed her eyes to half mast, tossed out her chin in a manner that would have startled *Jane Eyre*, and took her stand. A red dress with red hair? In Technicolor? Never! No woman in a red wig and her right mind would be seen dead or alive in a red dress. Maybe *Lady Dona St. Columb* in Daphne du Maurier's "Frenchman's Creek" was a

little screwy (all royalty was screwy the days of Charles II, or so history, Daphne, would have you believe). *Dona* wasn't *that* crazy. And even she was—she, Joan Fontaine, was. She told Director Mitchell Leisen what he could do with his red lamé dress. Mitchell Leisen, fondly called Mitch by his friends, was not disturbed in least by Joan's outburst. He isn't. (Please turn to page 72.)





Quick lunch while studying the script. Despite formal elegance of his office, "Mitch" is hard-working, informal.



Portrait Mitchell Leisen is holding is of Paulette Goddard as Duchess of Malmunster, in current Leisen film, "Kitty."



Leisen, gifted composer and pianist, well grounded in all the arts, is probably Hollywood's most versatile director.



FOR *Lovely Hands*

UNDER THE MISTLETOE

Hands busy the year 'round at victory-speeding work must be smooth and enticing under the mistletoe. Give them the forget-me-not gift of beauty — Sofskin Creme, to cherish and keep them whiter, softer, lovelier. In gala Christmas wrappings.

In star-spangled cotton
\$1.00 Size (Plus tax)

In sprightly florals
60¢ Size (Plus tax)



SOFSKIN CREME

for lovely hands and skin

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Her success story began when she refused a movie contract! Meet Marilyn Maxwell, a blonde beauty who is different

By
Hattie Bilson



THE GIRL WHO SAID "NO!"

MARILYN MAXWELL is the shining exception to the Hollywood rule. Her success story began when she refused a screen contract. She dared to say "no" not once, but again and again, loudly and firmly.

Her first "no" was to Mary Pickford who recognized Marilyn's star potentialities when she was singing with Buddy Rogers' band. Instead of the usual ecstatic "Me—in pictures!" the golden-haired vocalist thanked Miss Pickford and calmly declared, "I don't think I'm ready for Hollywood."

Ted Weems, her next bandmaster, almost swallowed his baton when Marilyn declined his offer to advance tuition fees for her dramatic training. She wasn't the first talented youngster Ted had offered a boost, but she was certainly the first to reject it. "Hollywood sounds vague and far-off. Anyway, I'm having too much fun travelling around the country with the band to give it up now," she told him.

When Marilyn finally succumbed to an offer of a long-term contract with MGM, she earnestly requested insignificant "bit" parts from which she hoped to graduate to featured rôles. Instead, her first appearance before the camera was the romantic lead opposite Robert Taylor in "Stand By For Action." In a panic she fled to a dim corner of the sound stage where she prayed to remain undiscovered. Only Bob's tact and understanding carried her through the ordeal of her first scenes. Today, six pictures later, Marilyn performs with a poise that refuses to be shattered by the puckish pranks of such expert ribbers as Abbott and Costello, or the long low whistles that greet her appearance on the set of "Lost In A Harem," in a devastating costume a few beads this side of the Hays Office. Sheer white harem trousers, jewel-encrusted at the hipline, bare midriff and a scanty bodice bristling with pearls, Marilyn looks like a Petty version of The Sultan's Delight. Five feet six and beautifully arranged, with eyes that change from blue to hazel depending on the color of her costume, she is unmistakably "star-stuff."

She had the courage to hold out against the enemy of life itself. Between the ages of four and fourteen, "my dangerous decade," she was burned, poisoned, almost drowned, fractured her skull, broke an arm, splintered her collarbone and still survived. The drowning incident haunts her yet. "I was only four, but I endured all the adult agonies. As I felt myself going under for the third time, my - er - sinful past unreeled before me like a roll of film. I recall (Please turn to page 84)

Marilyn kept right on saying "No!" to contracts and Cupid until she was cast as feminine lead with Abbott and Costello in "Lost In A Harem." Then John Conte (right, below) made her say "Yes!" They're married!



Laughs HO on the Horizon

Tropical islands, treasure, Adventure, and Pirates too, beautiful Goldwyn girls, and Hope with a cargo of roaring comedy!

SAMUEL GOLDWYN presents
BOB HOPE
in
"The PRINCESS and the PIRATE"

in
TECHNICOLOR

with
VIRGINIA MAYO
and
WALTER SLEZAK
WALTER BRENNAN
VICTOR McLAGLEN

Directed by DAVE BUTLER

Screen Play by DON HARTMAN
MELVILLE SHAVELSON and EVERETT FREEMAN

Released thru
R. K. O. RADIO PICTURES, INC.





"The Princess and the Pirate" is Bob's latest comedy, for Samuel Goldwyn.



From the Broadway stage, Eve Arden clicked in "Cover Girl," and now you are seeing her as the Russian guerilla firebrand in "The Doughgirls," below.



"COMRADE" ARDEN

By special request of you readers who liked her in "Cover Girl" — here is a clever close-up of the Lady Eve



By
Joan
Michael

whom she adored. The last blow came at a time when Eve was separated from her mother by three thousand miles. Working with the Shuberts, Eve found herself in the unfortunate and maddening position of having to remain in the New York cast as star comedienne for the very good reason that her weekly check was maintaining the special nurses required by her mother's desperate condition. And then, too, there was the iron-clad contract that bound her to the Broadway stage producers.

Not satisfied with this already unhappy state of affairs, Fate stepped in to deal a knockout punch to Eve's morale. Her first radio show was scheduled for the day of her mother's funeral. To top it all off, the skit in which Eve played the lead rôle was a wholesome, bright comedy about death! But Fate's little irony boomeranged because Eve *didn't* collapse, *didn't* chain-smoke, and *didn't* go out and get plastered. She simply delivered her brittle lines like a real trouper and then made a typically level-headed bee-line for home. But then!

Suddenly finding herself without a family, with no ballast to steady her exuberant personality, Eve found herself going nowhere rapidly. She acted crazy, she craved a laugh a minute—and got them, at anyone's expense, particularly her own. Why? She was beholden to no one. No one, it seemed to her then confused way of thinking, cared what she did, why she did it, or when.

Then one day the Arden gal (Please turn to page 88)

TO LOOK at vivacious Eve ("Doughgirl") Arden today, your imagination would have to make like lastex to realize that just five years ago she was ready to hurl her form *fatale* over the most convenient cliff.

Eve went through a twelve-month period of triple-barreled tragedy that set the pattern of her life moving in a series of concentric circles. In frightening rapidity Eve lost her grandmother, her favorite aunt, and her lovely mother,





"I BELIEVE IN SANTA CLAUS!"
SAYS *June Allyson*

Here's a bright young star who isn't ashamed to admit: "If you believe it, it comes true!"

By Alyce Canfield

I BELIEVE in Santa Claus!" says June Allyson. Oh, not really, of course, 'cause Junie's a big girl now, but in the *spirit* of Santa Claus. As for Red Riding Hood and the Big Bad Wolf, THERE'S the fairy tale! No Hollywood producer has twirled a silky mustache and said, "Be mine or else!" No Simon Legree has cracked his whip and whispered slyly, "Polish apples, little girl, to get ahead." June is blissfully unaware of

studio politics, sly innuendos, knife-in-the-back technique. She just hasn't run into any of the old Hollywood game. It may be because she plays a straight-shooting game herself.

At twenty, June isn't yet bored with it all. When a magazine has a picture of her (and what magazine hasn't these days?), she squeals ecstatically, "Look! Look! I'm in a magazine!" She's thrilled down to her toes, and she makes no bones about it. Let Clark Gable accept tribute gravely, he's been a star a bit longer. Right now Junie wakes up nights and pinches herself to make sure it's all real.

Twenty years old is kind of young to
(Please turn to page 64,

At twenty, June is already an established star, with "Two Sisters And A Sailor" to her credit and "Music For Millions" coming up. In this story she tells you how her faith sustained her in her fight for success. And June gently reminds you: in the spirit of Santa Claus, give the soldier boys a chance to get home for Christmas; stay off the transportation systems. Avoid doublewrapping of your holiday packages.



How one young American refused to be beaten by bad breaks and finally came into his own in Hollywood. Only — don't call Dick Haymes a crooner! He won't like it

By
Barbara
Flanley

Now Dick "has a thing"—that movie contract, beautiful wife, a home. Read how boy licked his

SUCCESS SONG

TALL, blond and handsome Richard Haymes was strictly down for the umpty-umpth time in the spring of 1943.

He sent his beautiful young wife and their son, Richard Ralph, better known as "Skipper," and not quite a year old, from sunny Hollywood to live in a drab furnished room in New York. Dick, today one of America's best radio and screen bets, went onto a diet of hot dogs and milk. He was busy peddling songs he had written. Even though broke, he was famous, for he had been featured with Harry James' band, as well as others. He had tossed over band singing after a long term of it because: "I'd reached a point where there was nothing else to do and no place to go but down. I figured I'd starve before I worked with another band." So he was starving, practically.

"Fate," Dick continues, "might be said by some to be kicking me in the pants. If fate was, it no longer hurt. It had happened too often. Furthermore, I always feel that something better will grow out of a tough experience. Things get straightened out, and whatever bad happens can be turned to good use later."

The very fact that he had been forced to send his wife, Joanne Marshal, former dancer, east—both are very much in love and he has given up jobs rather than be away from her—was the latest turning point in his ups-and-downs career. Blonde Joanne is a very dear friend of Helen O'Connell, the singer. Helen's manager was Bill Burton, a wise-cracking, snappy-eyed, fast-thinking magician. Not a master of stage

legerdemain, but a dark-haired practitioner of magic in real life.

"Sure," agreed Bill, when Helen asked him to take over the management of Dick, lock, stock and barrel. "I know the boy. He's got what it takes."

Bill moved Joanne and "Skipper" into an apartment, wired rail fare to Dick, booked him in Hartford and Newark, planted him in a featured spot at a night club in New York, sold him to a coast-to-coast radio program, got him a contract with a record company. Dick's first record, "You'll Never Know," has sold over a million and a half platters.

Bill took a deep breath of air to refresh himself, dickered with Twentieth Century-Fox, and got Dick a contract. He closed his New York offices, came to California with his baritone, and Dick was off to a film career.

"When I met the guy," Bill says, "he had two suits. One was dark blue, and the other was for bathing."

Dick says: "Bill put eight thousand dollars into my career before I made a dime."

Twentieth Century-Fox executives, all smiles, said: "The boy not only can sing, but he can act."

(Please turn to page 60)

Now Dick is a star for 20th Century-Fox—latest film, "Irish Eyes Are Smiling," with June Haver, right. Below, Dick's son, "Skipper," visits pop in the studio barber shop. "Skipper" now has a baby sister, Helen Joanne.





TRUE-LOVE and FRIENDSHIP RING And Matching EARRINGS

What makes both the ring and the matching earrings so unusual and attractive is the twin, Sterling Silver, pendant hearts that dangle daintily like sentimental and charming settings. Either the ring or earrings can be worn separately but together they are truly captivating. Everyone who sees this altogether new and alluring ring and matching earrings immediately wants a set. No other gift is quite so appropriate among friends or lovers now that so many good friends, pals and sweethearts are far away from each other. The precious Sterling Silver ring is extra wide. Both the ring and earrings are beautifully embossed with the very newest "Forget-Me-Not" design with two pendant hearts suitable for engraving initials of loved ones.

Sterling Silver

ate among friends or lovers now that so many good friends, pals and sweethearts are far away from each other. The precious Sterling Silver ring is extra wide. Both the ring and earrings are beautifully embossed with the very newest "Forget-Me-Not" design with two pendant hearts suitable for engraving initials of loved ones.



10

DAYS
TRIAL

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EACH MONEY**

NEW Pendant Heart Design

The supply of these Sterling Silver "True-Love-and-Friendship" rings and earrings is limited. Mail the coupon today giving your name, address and ring size. Your package sent immediately and you pay postman only \$1.95 each plus a few cents mailing costs and 20% Federal Tax for either the ring or earrings, on arrival. **SEND NO MONEY** with order. Wear 10 days on money back guarantee.



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If you order BOTH the Ring AND Earrings and send your order PROMPTLY. Beautiful, genuine leather photo folder. (Comes with pictures of two popular Movie Stars.)

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For Your Ring Size Use handy ring measure below. Put a string around your finger, cut when both ends meet and mark off the size on this scale. **0 1 2 3 4 5 6 7**

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I want to take advantage of your special bargain offer. Please send me the following:

☐ Extra wide band Sterling Silver "Forget-Me-Not" Ring. ☐ Matching Sterling Silver Pendant Heart Earrings.

I understand I can return my order within 10 days for any reason and you will refund promptly.

Name.....

Address.....

City.....

State..... Ring Size.....



1. LUCILLE BREMER (born in Amsterdam, N. Y., Feb. 21, 5 ft. 11 in., 111 pounds; auburn hair and blue eyes) starting out as a ballet dancer, appearing with famed Rockettes, then at swank supper clubs, landed in Hollywood—still on her toes—with MGM contract when Producer Arthur Freed found she could act too. Likes walking and swimming; Ronald Colman and Bette Davis (whom she resembles). When she saw Nazimova in a play, it inspired her to add acting to her list of accomplishments.

2. JEANNE CRAIN (born in Astoria, Calif., May 25, 1925; 5 ft. 4 1/2 in., 114 pounds, Irish with auburn hair and green eyes) comes from a long line of bathing beauty and opera contests. She wanted to be a stage artist until she tried drama at Hollywood High School. So she tested for the lead in a Max Reinhardt film, which was never made, and for a role in "The Sign of the Cross" with Orson Welles, but was too young. Her hit in "Home in Indiana" was a disappointment. Her classical tastes lean to Franz Liszt, William Shakespeare and Ralph

3. ANN BLYTH (nee Ann Blyth, born Aug. 16, 1928, in Kisco, N. Y., of Irish-English descent; 5 ft. 2 in., 101 pounds; blue eyes and brown hair) with seven years in the Broadway musical "The Great Waltz" a year and eight months in a hit, and three years in San Francisco Opera Co., has more than a start on a film career. Her most cherished memory is an invitation to the White House and a command performance for the President. She can sing and plays the piano like a dream. You name the sport she isn't in! Collects stars' autographs.

4. JOAN McCracken (born in Philadelphia, Pa., Dec. 31, 1911; of Irish descent; 5 ft. 1 1/2 in., 110 pounds; dark brown hair and blue eyes; married to Pvt. Jack D. McCracken, also Irish) picked up the make-up she used in "Oklahoma!" and landed it firmly on the Warner Bros. High school dramatics trained such rôles as a colored mammy, tight-lipped old maid. Writing, singing and dancing are her interests. Greta Garbo and Groucho Marx are her film idols; umbrellas and pre-war newspapers are her special

5. LAUREN BACALL (born Dec. 16, 1924, in New York City; 5 ft. 6 1/2 in., 119 pounds; tawny hair and blue-gray eyes) former fashion model, owes her show business feminine leads to director Howard Hawks who signed her to a contract and placed her in Humphrey Bogart in "To Have and Have Not"—all in the space of a few months. Lauren whizzed through girls' private school and Juvenile man high school. She dodged clubs and elaborate parties. Her low throaty speaking voice recently discovered that she

'Pen-Ups' of 1945

Every year there comes to the film city a deluge of fresh, new talent that gives the industry an added fillip. Here is the annual crop—which would give anyone sufficient reason to take his pen in hand and write home about, as well as pin up in a place of honor



A Boy and his Dog at Christmas

Jackie Jenkins and Lassie celebrate the holiday season. Jackie, who first rose to screen prominence in "The Human Comedy," and is currently featured in "National Velvet," was discovered for pictures at about the same time that Lassie was selected for title rôle in "Lassie Comes Home." Now Lassie is making a sequel, MGM's "Son of Lassie."



Must I Always Be The Other Woman?"

Frances Gifford, who started out to
be a lawyer, now finds herself girl
in the case in countless movies

By Constance Palmer

"WHAT'S there about me," asked Frances Gifford, "that makes producers give me the part of the Other Woman?"

The question wasn't logical; she'd be a menace to any female's happy home. Tall, auburn-haired, with beautifully modeled face and figure, one look from those wide-set, level blue eyes and the gentleman involved might forget, in one dizzy gulp, his duties and obligations to the Little Woman.

"I know all the answers," she went on. "I go gliding through pictures wearing smart clothes, sipping highballs and waving long cigarette-holders. Everybody knows by my cynical remarks that I have the situation well in hand. That is, up until the end of the story, when I always lose the man I've been after."

As she spoke, she took a long, black-and-gold holder out of her purse and stuck a cigarette in it firmly. "Since they think I'm the type," she said, "I might as well learn to manage this thing."

The holder is actually as foreign to her real personality as the parts she plays. She tries to remember to use it not only because it was a gift, but because she supposes it adds to the sophisticated air her bosses want her to have.

"I guess, though, the Other Woman
(Please turn to page 86)

And again! Pretty Miss Gifford gets
"the other woman" rôle in Lana Turner's
new film, "Marriage Is A Private Affair."



How To Behave ON A BLIND DATE

By
Bonita Granville



Tips to teen-agers from one of Hollywood's most-dated girls

WELL! Tonight's the night! Your big brother, just home from college, is bringing over a blind date for you. The way he has described his pal is really something. Of course, you've been told he's as handsome as John Hodiak, with a voice like Sinatra and a build like Errol Flynn. As for his personality—it just wows you! So in walks Superman. Hold on, now, don't let your face betray you. Superman, indeed! Looks more like Eddie Bracken. It's things like this that cause revolutions!

Well, let's just suppose it ISN'T Frank Sinatra who has come calling. It isn't even Clark Gable. In a word, little doll, you've been betrayed. The buildup on your blind date was terrific. And it's an anti-climax, to say the least, to discover he's a droop.

Whatever you do, it's only good manners not to let your disappointment show. You don't have to go out with him ever, ever again, but while you're with him, be nice as you can. If you find him dull, remember that he probably thinks you're dull too. There's no priority on being a droop. The feminine of droop, as a matter of fact, is drip. And it *could* happen to you! The tipoff is for you to work harder than ever at being nice. Do your utmost to be charming. If he's dull, it may not be his fault. It may be yours.

Then, for future reference, just remember to discount by fifty percent any similar buildup "brother" ever gives you again. Expect nothing, then you can't be disappointed. Don't go on your date with a gloomy disposition. Be prepared to



NOT a blind date! Bonita with Air Corps Major John McKee.

MARIA MONTEZ co-starring in UNIVERSAL'S "QUEEN of the NILE"

IN TECHNICOLOR



look lovelier
with pearls...

Lustrous, luminous DELTAH PEARLS* heighten the allure of your décolleté... blend perfectly with your natural fleshtones. Smart women recognize the effectiveness of pearls—and in your DELTAHS you'll discover breathtaking resemblance to precious Orientals. Necklaces and earrings, perfectly-matched. At better jewelers. L. HELLER & SON, INC., FIFTH AVENUE, NEW YORK

have a good time. You probably will. After all, Eddie Bracken is a pretty nice guy.

Enter into the evening's entertainment with enthusiasm. If your date wants to go bowling, go bowling. If he has no definite plans, don't both of you stall for the whole evening. You take the reins in your hands and suggest a place, always bearing in mind, of course, the boy friend's pocketbook.

My favorite date is dinner and a movie, or dinner and dancing. But if your date's pocketbook is a bit on the slim side, skip the dinner hour. Or compromise with sodas at a corner drug-store, and a neighborhood movie. But do have things fairly well organized; find out early in the evening where you are going. And take another couple with you, if possible. It makes it less awkward and easier to get acquainted.

A lot of men are bashful, but this doesn't mean they are not intelligent. If you make an effort, they'll follow suit. It's up to you to make a date "go."

(Please turn to page 69)



Once Chosen -

Always Treasured

PRESTON FOSTER SOLID CITIZEN

You asked for it and here it is!
Pictorial peek into the private life
of one of Hollywood's ablest actors



Bedtime story: "Pres" reads to five-year-old daughter Stephanie, in homey living room at Foster ranch, "Twin Oaks."



When you catch Preston Foster in his next film for 20th Century-Fox, "Thunderhead, Son of Flicka," you'll know that nobody doubles for Foster in hard-ridin' scenes. Here, in large action photo at right, Preston and his pal, small Stephanie, start morning ride on dirt road which leads from state highway to their ranch home. Other pictures offer further proof that Pres is no mere movie cowboy.





Foster keeps all the books himself for his working ranch of 460 acres of cattle, horses, chickens, fruit trees.



Ranch home is built and furnished strictly for comfort. Game room has pool table, houses fine collection of guns.



Foster has a collection of cowboy boots, above, besides closetful of pre-war footwear, which are the envy of neighbor ranchmen. Between pictures Pres is all rancher once he sets foot on vast expanse of land he calls home. Ranch which he owns and operates with very little help is located at Saugus, California. Foster keeps his excellent collection of fire arms in fine condition. He's great hunter, fisherman.



Lana Turner demonstrates technique that's made her screen's exponent of sultry charm



DANGER! WOMAN AT WORK

Here's Lana at work on the set. Below, rehearsing with leading man John Hodiak, who shares scene with her on facing page. Left, a dozen strokes of the brush to bring out the sheen of lovely tresses. Far left, Lana and James Craig encourage little Jimmy Hawkins to look at the birdie—baby plays Lana's son in MGM's "Marriage Is A Private Affair."



Circle, center, shows makeup man enhancing Lana's lashes. Above, Lana as wartime bride in her latest film has wedding dance with bridegroom Hodiak. Left, a little punishment for art's sake and, far left, Lana adjusts sombrero at just the right angle for closeup. Turner is really a serious worker these days; there's no stellar temperament here.

THE MOODS OF MERLE

It isn't often movie audiences see the dainty patrician Merle unbend, but she shows sultry new talents in Benedict Bogeaus' drama in rôle of shipwrecked girl hounded by sinister fortune hunters. It's an out-and-out melodrama, and Merle loved it.



"Dark Waters" offers an Oberon we never knew till now! The lovely Lady Korda becomes a storm-tossed heroine in this eerie thriller, with Franchot Tone



Tito Guizar indulges in a good old American habit—singing in the shower. Right, with Virginia Bruce in "Brazil."



Below with his three children and wife, who tutored him in American customs when he was singing in Texas Guinan's club; lullabying Tito, Jr.; and with Roy Rogers.



WHEN GOOD
Neighbors
GET TOGETHER

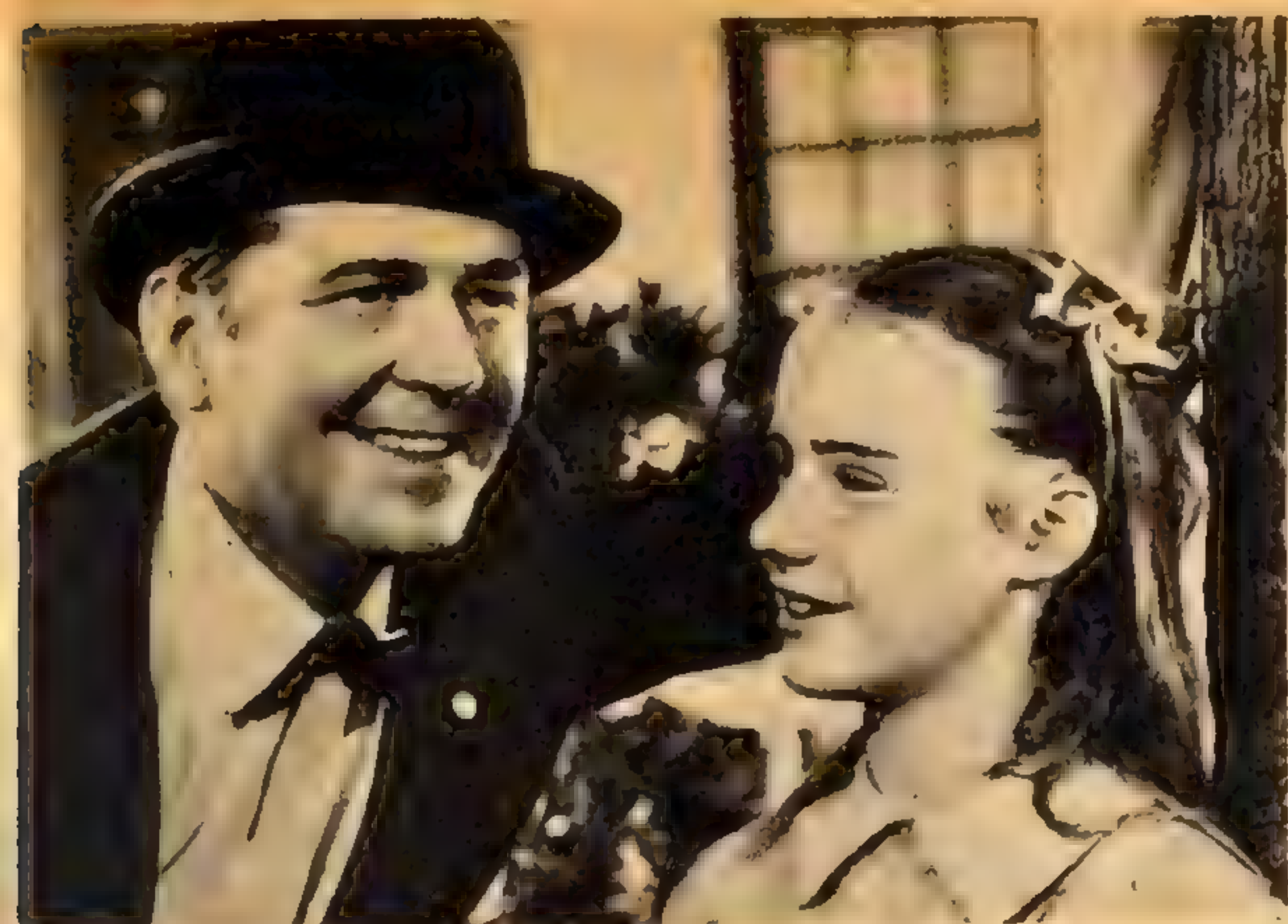
Tito Guizar, in Hollywood from Mexico City to star in Pan-American musical, "Brazil," meets another good guitarist, cowboy Roy Rogers



New and colorful film from the 20th Century-Fox Studios, which produced "Wilson": "Nob Hill," above, features George Raft with Peggy Ann Garner. It's Raft's first picture since "Follow The Boys." Little Missy Garner, since initial hit in "Jane Eyre," is one of the busiest, and best, of the child stars.

Center above, grand new team: Anne Baxter and John Hodiak, co-starred in "Sunday Dinner For A Soldier." Romance rumors have linked Anne and John, but it's our prediction that Miss Baxter's heart still belongs to William Eythe. Hodiak, however, is top man with many ecstatic femme film fans.

"Keys Of The Kingdom" is one of the most important of the forthcoming films. Gregory Peck has fine rôle in this picturization of the A. J. Cronin novel. Jane Ball is shown in scene with Peck, at top left. And now, here's to young loveliness in person: Jeanne Crain, left, in "In The Meantime, Darling."



"A Tree Grows in Brooklyn" features: Dorothy McGuire, pictured here, as the wistful Kathie; James Dunn as her lovable Irish husband, Peggy Ann Garner as Francie. Joan Blondell draws lush rôle of Aunt Cissie. Scenes at left show principal characters of the best-selling Betty Smith book as you will see them.



Photo Previews

**You'll find fun, drama, romance
in these latest film offerings**

Welcome back, Betty Grable, in the gaudy, glittering "Diamond Horseshoe," first film since the birth of little Victoria.



The fur stole of grandmother's day makes a picturesque reappearance. The one Ida Lupino models on this page is of beautifully marked silver fox, carefully matched.

Photos by
Bert Six,
Warner Bros

Fur Flurry

Ida Lupino, next appearing in the big musical, "Hollywood Canteen," lends grace and charm to new furs designed to ward off the wintry blasts



Just what the doctor ordered when snow flies is the full length greatcoat of natural stone marten (top)—luxurious and flattering, as well. Cut on boxed lines, it has a high collarless neckline. Above, Mandarin style coat of white American broadtail lends itself to both daytime and evening wear. Cuffs may be worn turned back. Popular too in the medium-priced furs is the gray Bombay Lamb stroller length jacket (top right) perfect for daytime wear. The all-time favorite of those who can afford it is the beautifully blended mink Ida Lupino wears at right featuring a shawl collar and comfortable three-quarter sleeves with cuffs.



Here's Hollywood

Gossip by Weston East
Candid by Gene Lester



Judy Garland, seen at top of page with Watson Webb at the party hosted by Decca Records organization, gives advance showing of new head-gear—just the thing for cold weather! Above, Dick Powell and June Allyson, a two-some at the same party. Right, Ingrid Bergman's "time" is Rudy's "time" on the new Vallee radio show—his first guest star of the season.

CARY GRANT and Barbara Hutton have gone back together—which is the way Cary hoped it would happen. According to close friends, Barbara wasn't too anxious at first. Evidently she finally made up her mind that there would be no repetition of the original cause of their separation. All's well that ends well. Cary has moved out of Freddy and Rosalind Russell Brisson's home, where he was a temporary house guest. The Grants celebrated with a second honeymoon.

ALEXIS SMITH and Craig Stevens (who are Mr. and Mrs. Gail Shikles on their marriage certificate) have a new landlord. He's Fred MacMurray, who bought the apartment house they are living in. Wonder how Alexis and Craig felt making out a check to Fred—after seeing his yearly earnings listed in the public tax report?

FRANCHOT TONE'S Beverly Hills home is up for sale, which gives credence to the rumor that he may leave pictures and take over his late father's business. Franchot's son and heir, Pascale Franchot Tone, came in for a large inheritance. Franchot has been appointed legal guardian of the estate until his son comes of age.

EVERY second she isn't before the camera in "Kitty," Paulette Goddard spends on the phone trying to get reservations to visit her husband, Lieut. Burgess Meredith, stationed in the Middle West. So much for those silly separation rumors.

AFTER a siege of insomnia Olivia De Havilland is back to her lovely normal self again. Her romance with John Huston seems at end. Career is the most important thing in her life right now. Both Paramount and MGM are rivals for her signature on a lucrative contract. As soon as her legal difficulties with Warner Bros. are straightened out, you'll see her back on the screen.

UNLESS the newspapers get the story before Weston East gets to you, here is a scoop. The Alfred Drakes (he was the sensational singing star of "Oklahoma") are going to have a baby. You won't be seeing Alfred in pictures this year because of the blessed event scheduled at Rita Hayworth's house. It was this way. The Theatre Guild shares Alfred's contract with Columbia. He has six months each year that belong to each. For the past six months he has been in Hollywood, drawing salary, having a wonderful time and feeling guilty because



Above, Ronald Colman and his charming wife and English actress, Benita Hume, attend a party at the Beverly Hills Hotel. Below, Orson Welles and wife, Rita Hayworth, find time to chat just before air time.



Left, the Ray Millands dine at Mocambo before he goes on location for "The Lost Weekend," film version of the widely-discussed Charles Jackson tome. Below, Deanna Durbin and Henry Willson, agent, at Ciro's.



they didn't have a picture for him to do. He was all scheduled to do the next Hayworth picture when the stork interrupted their plans. In the meantime the stork didn't neglect Alfred either! The baby will be born in New York where he has returned to do another musical. He returns to Hollywood in the Spring.

VERONICA LAKE walked into the Paramount commissary wearing the tightest fitting, brightest red sweater in town. When Eddie Bracken stopped whistling she explained there was method in her madness. Ronnie was going hunting in the Sierras. She figured if she wore the bright red sweater it would attract a buck.

When he stopped to take a good look, she could get a bead on him. He'd probably end up with buck fever and she couldn't eat him anyway!

BILL EYTHER is a friendly soul. And one who knows his publicity. Everywhere he goes, around the lot, shopping in Westwood Village, to the barber shop, Bill takes along a thermos of hot coffee. He's simply dee-lighted to serve you a cup, even if he doesn't know you. All you have to do is ask—and bring your own doughnut if you want to dunk.

THAT FAMOUS two-hundred-year-old crib is now being slept in by Juliet

Colman, daughter of Mr. and Mrs. Ronald Colman. Previous to Juliet, it was used by the babies of Dennis O'Keefe, Lee Bowman and Bart Marshall. A silver plaque bearing each famous baby's name is set in the headboard of the crib. It's actually owned by Connie Moore and Johnny Maschio. They sort of keep it in circulation, like a book from the lending library.

PHIL TERRY is a devoted husband. Every day he eats lunch in his dressing room, so he can be there to receive wifey Joan Crawford's phone call. At long last, Joan starts shooting on "Mildred Pearce," which takes care of this year's one picture a year deal she has with Warner Bros.

THE MOST disappointed actor in Hollywood is Fredric March. He would have given his left arm to play the dypsomaniac in "The Lost Weekend." Anyway—he would have given a lot to have a crack at it. Paramount, which regards Ray Milland as their most valuable male property, had him pencilled in for the role, ever since they first bought the book.

REMEMBER handsome Richard Greene, the young British star who

The Gary Coopers
"in step" at Ciro's.



Gloria De Haven, above, with Jack Sasson at the Trocadero. Below, Arthur Lake, Mrs. and Chief Jerry Halsecher, Sonny Tufts and Marilyn Maxwell make with the jive after airshow.



gave up his career at 20th in 1941 and joined the 27th Lancers Division, in England? He's been given a medical discharge and wants to come back to Hollywood if you fans still want to see him. How about deluging his studio, 20th Century-Fox, with requests and making his return an eventful one? He, as well as all the boys who went into uniform, deserve the utmost consideration.

GUESS WHO Lionel Barrymore thinks is the finest actress on the screen today? Davis? Bergman? Garson? Not a bit of it. It's Margaret O'Brien. On an autographed photograph to the magnificent moppet, he wrote: "I hope you never learn how you do it, because if you do, you won't."

IF JOHN HODIAK would sign a no-marriage clause, there's a brand new contract waiting for him at MGM. That's how important they think he's going to be. But John ain't a-signin'.

A MEDICAL discharge brings John Payne back to Hollywood again. To give you an idea of the casting difficulties since the war, 20th Century-Fox has ten scripts ready for shooting. Any one would be perfect for John, so you can

bet he won't be idle long. Looks like his first will be "Waltz Me Around Again, Willie," opposite Joan Bennett.

NOW WE have heard everything. A rival studio wanted to borrow "Lassie" from MGM and put in a bid. Word came back that as soon as "Lassie" finished her current picture, she was due at the dentist. After that they had promised her a vacation. Spent up in the giant redwoods, no doubt!

WHEN BETTY HUTTON was a vocalist with Vincent Lopez' orchestra, she got just enough money to make expenses and buy a do-dad now and then.

Recently, Betty, who got fifty percent of the gate, did a week's singing in Boston. It ran more than a reputed \$55,000. Half of that for a little gal who was born on the wrong side of the sound tracks, is a lot of lettuce. We Hope Betty is as proud of herself as we are of her.

DON AMECHE (a practical jokester at heart) is off the 20th-Century lot, so he couldn't have been the guilty party who sent a 75-year-old extra to Joan Blondell's dressing room. "Pardon me, Miss Blondell," said the extra. "I just wanted to pay my respects. I've been one of your greatest admirers ever since I was a little boy!" Joan swears she'll get even.

Ronald Reagan and wife, Jane Wyman, at Ciro's.



William Powells rarely seen about town, spotted above La Rue's. Below, Jack Kapp of Decca Records, Florence Ridge, Mrs. Kapp and Fredric March at Beverly Hills Hotel.



SCREENLAND SALUTES "A SONG TO REMEMBER"



Cornel Wilde, we predict, will some day be one of Hollywood's important players if his future rôles give him such opportunities as Columbia Pictures' "A Song To Remember." As Frederic Chopin, Wilde is seen, top, with Merle Oberon as Madame Sand and, above, with Paul Muni as his professor. Center above, informal photo of the Wilde man at home.



With the gifted young actor, Cornel Wilde, playing the composer Chopin with fine feeling, and Merle Oberon as the 'subtle Madame Sand, "A Song To Remember" will give you haunting music and splendid performances

She's Engaged!



Her Ring—a beautiful diamond with baguette on each side. It is set in a platinum band.



Mary Florence McKenna—adorable young Bride-to-Be of Marine Corps Flyer

Mary Florence McKenna

of Chicago, engaged to
Lt. John Christopher Mullen,
Marine Corps Flyer



At Barat College Mary folds bandages each week—the veil an immaculate frame for her flower-fresh face. Bandage quotas must be filled. Work with the group in your community!

She's Lovely!

Mary's dream-sweet face has the shining, unsophisticated beauty of the first spring snowdrops.

She is another engaged girl with that soft-smooth "Pond's look" about her.

"I have ever so sensitive skin," Mary says, "and Pond's Cold Cream seems to be just what I need—it's *such* a fine, soft, lovely cream, it just makes my face feel *grand*—so clean and so smooth."

Mary's Beauty Care with Pond's

She *slips* Pond's luscious Cold Cream all over her face and throat and pats on briskly to soften and release dirt and make-up. Tissues off.

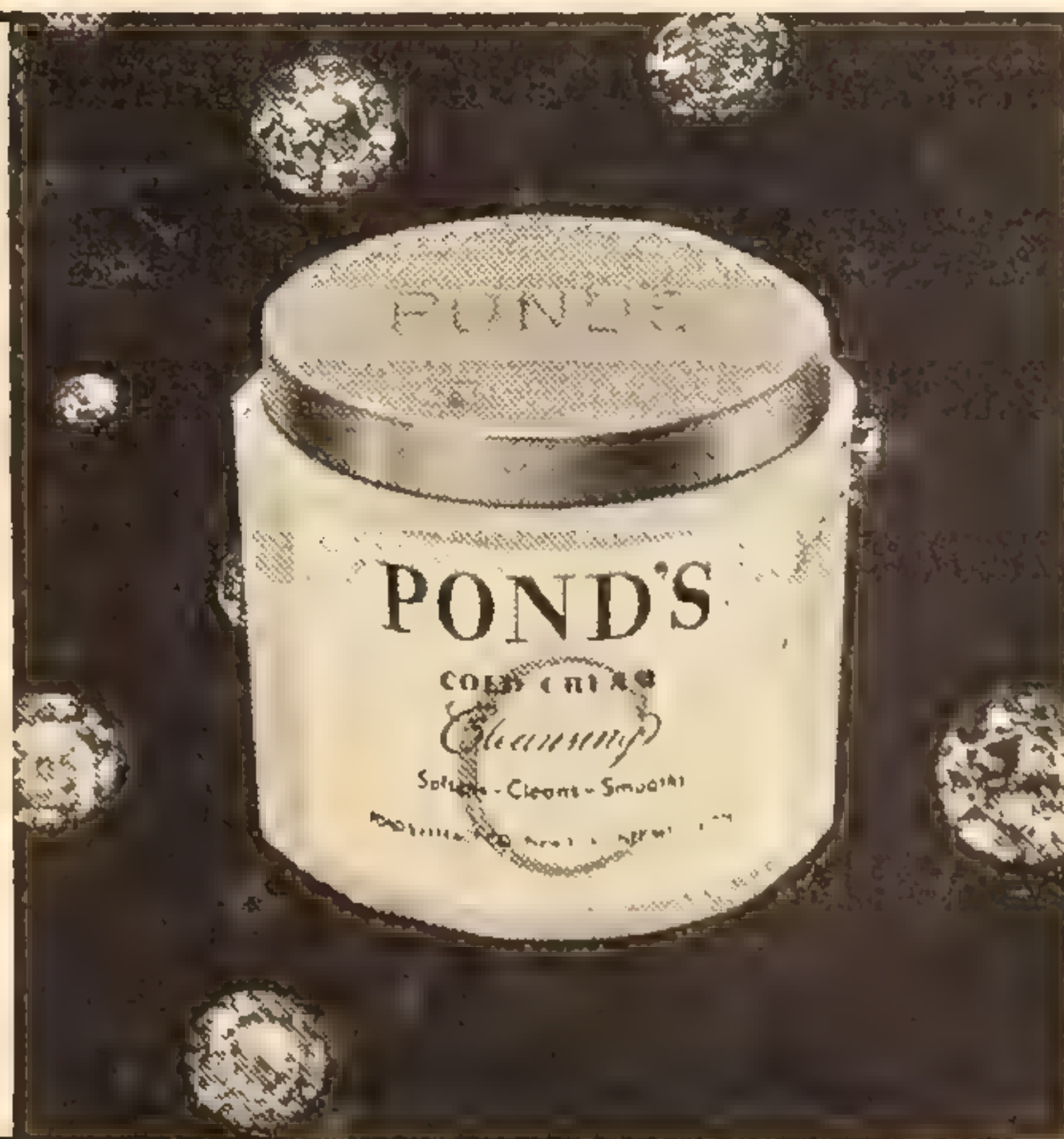
She *rinses* with more Pond's Cold Cream—going over her face with little spiral whirls of her white, cream-coated fingers. Tissues off. "I adore the nice *extra* clean, *extra* soft feeling this gives my skin," she says.

Use your Pond's Cold Cream Mary's way—every night and morning—for in-between clean-ups too! It's no accident so many more girls and women use Pond's than any other face cream at any price. Ask for the luxurious big jar—and help save glass. You'll enjoy it more, too, because you can dip the fingers of *both* hands in this wide-topped big Pond's jar.

She uses Pond's!

A few of the Pond's Society Beauties

Mrs. Ernest du Pont, Jr.
The Countess of Carnarvon
Mrs. Charles Morgan, Jr.
Mrs. A. J. Drexel, III
The Lady Tennyson



HOLLYWOOD STARS YOU KNOW

USE

Overglo
BY WESTMORE



ANN SHERIDAN starring in "THE DOUGHGIRLS" a Warner Bros. Picture

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WESTMORE'S LIQUID-CREAM FOUNDATION MAKE-UP**

NOT A CAKE... NOT A CREAM
DOES NOT CAUSE DRY SKIN

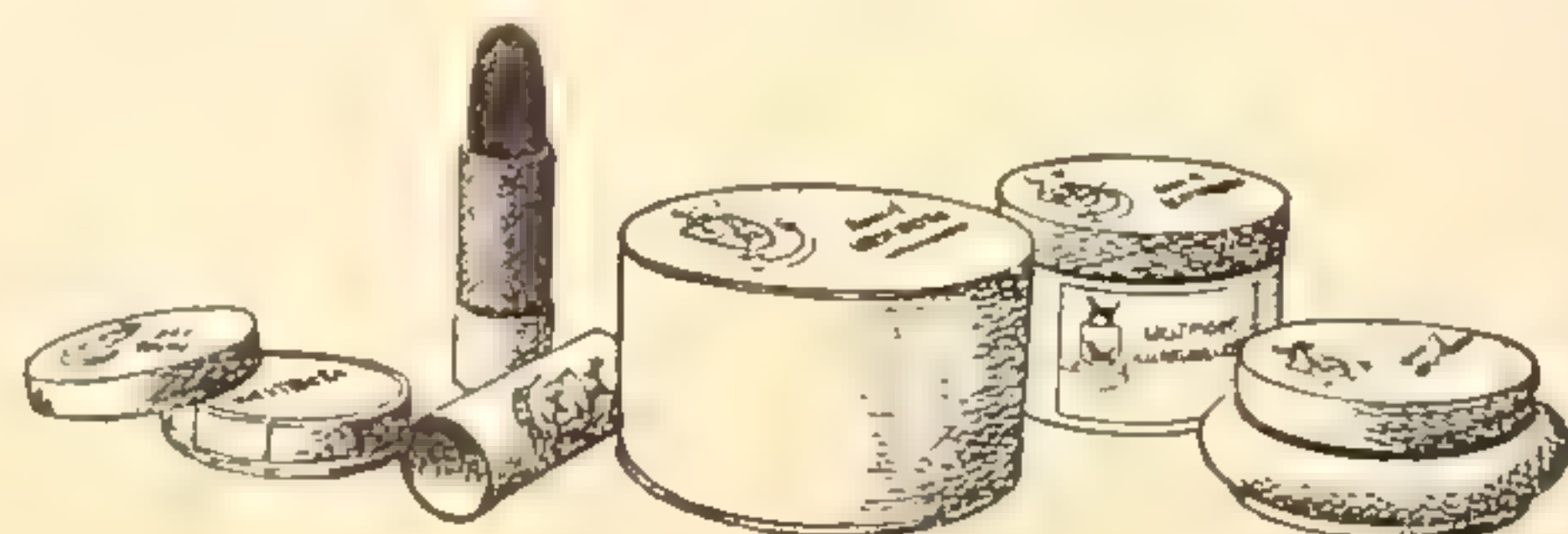


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Director of Make-Up at
Warner Bros. Studios
in Hollywood, giving
Ann Sheridan a glamor-
ous make-up with
House of Westmore
beauty aids.

OVERGLO has a lanolin and oil base... Does not give an artificial masked appearance... Overglo effectively hides tiny wrinkles, lines, and minor blemishes... Goes on evenly—does not streak. Easy fingertip application—no sponge or cotton needed... Gives you a flawless looking complexion and a fresh, well-groomed appearance for the day without constant repowdering... Overglo comes in six flattering skin-tinted shades... Economical—one bottle lasts many months.

\$1.50 plus tax

FOR WESTMORE PERFECTION in a heavier cream-type base—Westmore (the largest-selling and original) Foundation Cream. Fifty cents, plus tax. At all good stores.



Complete your make-up with
Westmore's famous Lipstick,
Rouge, Face Powder and Creams

PRODUCTS OF THE HOUSE OF WESTMORE

Success Song

Continued from page 37

Forthwith, they put him in the lead rôle in "Four Jills And A Jeep." He did the job so well that he was immediately given a top spot in "Irish Eyes Are Smiling" with June Haver.

Dick now is really up, you see. He's booked for "Diamond Horseshoe," with his pal, Betty Grable. And it looks as if his song-writing has clicked at last, for Bill Perlberg, the producer, is thinking of buying his latest creation, which he wrote with Charlie Henderson, "The Same Old Dream," to use in the production.

Dick now lives in a home in exclusive Longridge Estates, which overlooks the San Fernando Valley. He has a swimming pool, which is practically a necessity for him, as he has been a swimmer of championship quality for years. He also has a new car, that is, a car as new as you can buy these days. And, to top it all, his beloved Joanne has presented him with a sister for "Skipper," one Helen (after O'Connell) Joanne (after mother) Haymes.

Dick has one of the most romantic backgrounds of all Hollywoodites, and it starts in Buenos Aires even before he was born. His father, Benjamin Haymes, was a wealthy rancher. Wealthy, and a successful singer—she introduced Debussy to two continents—Marguerite Wilson came to the Argentine on tour. She was romantically wooed and quickly wed by Rancher Haymes.

Dick was born there, son of a successful English father and a talented and a wealthy Irish mother. Marguerite Wilson loved music and she loved to travel. Dick Haymes inherited these leanings and her voice. Today, Benjamin Haymes is dead. He passed on four years ago. Marguerite Wilson has re-married, lives in New York, and is on her way to a third personal fortune, teaching music by correspondence. Up-and-downish like her son she first scored professionally and financially singing in such productions as "Blossom Time" and "The Merry Widow" in London. Her second fortune was built in the twenties when she established a dress shop in Paris and secured large contracts with American distributors. This collapsed in the crash of 1929.

"My mother taught me the fundamentals of singing," says Dick, "and she taught them well. I've never forgotten anything, and if I can sing today, credit her."

Marguerite Wilson taught the same fundamentals to her second son, Robert. Robert is now under contract to Columbia and, like Dick, is heading toward success.

Dick, who speaks three languages, English, French and Spanish, started travelling when he was two years old. His mother took him and his younger brother to New York while his father remained on the Argentine ranch to look after his interests. After a year in New York, Mrs. Haymes took her sons to live with her parents in Santa Barbara.

Soon after, she resumed her career,

and the boys travelled all over the world with her. Dick attended school in Lausanne, Switzerland; in Paris; at Irving Preparatory School in Tarrytown, N. Y.; at Peekskill Military Academy; and at Loyola, in Montreal.

His debut as a singer occurred in an amateur show at the Hotel Monmouth, Spring Lake, New Jersey. He was spotted by Johnny Johnson, the orchestra leader, and started as a vocalist during the summer for \$25 a week. This was his first "up."

Dick, returned to school, organized a dance orchestra which played at undergraduate affairs. He also sang after school in local taverns, amusement halls and at private parties.

His schooling was interspersed with trips to France and to South America. He undertook all sorts of odd jobs around the world. At Cannes, he was swimming at the Palm Beach Club when the swimming coach spotted him.

"Join the club and I'll make a champion of you," said the coach.

"I'm broke," said Dick, with customary candor. "I can afford to swim here about once a month."

"I'll fix that," returned the coach, and got him a special membership. He taught the youngsters all he knew. Dick was Mediterranean champion for the next two years.

Dick gets quite a kick out of talking of Hollywood, which was more or less his base of operations from 1933 until 1938.

"When I came into the Twentieth

Century-Fox studios," he says, "it was the second time I'd been around. I used to get two dollars a week for driving Chick Chandler, the comedian, to work."

That was during a "down" period. Dick did just about everything. He worked as an extra in Westerns, although he doesn't care to rent and ride horses today. "If I am going to ride a horse, I want the horse to know me," he says. "I want the horse to have as much fun as I do. No hired, bored plugs for me."

Dick was hungry most of the time. He still has a lean look, and his six foot, 160 pound frame is hard, although he contends his avocation is loafing and lying in the sun. During those days he sang with Bunny Berrigan's orchestra, organized a five-piece jazz band which fell apart for lack of funds, and sang on a sustaining program at a local radio station. The "down" lasted too long, so he took a sheaf of songs to New York and tried to interest Harry James in them.

"Your songs aren't good, but you are," James told him. "Come to work."

The men have always been good friends since that first meeting. A running gag concerns Harry's Irish terrier. James was always going on the road and always giving the dog to Dick. Dick fell in love with the dog, and dognaped him. Dick's mother now has custody of the pooch, whose title is Flanagan. Whenever Harry meets Dick, his first question is "Where's Flanagan?" The animal inspired Harry's song "Flatbush Flanagan." Incidentally, Harry has tagged Dick

"Zombie" and Dick calls Harry "Mandrake," after the magician in the comic strip. Western movies, chiller-dillers and comic strips are all on Dick's mental bill of fare.

While Dick was singing with Harry James at the Paramount Theater, in New York, a group of dancers from the Copacabana were on the same bill. James and Dick were also playing at the Lincoln Hotel, and the dancing troupe showed up there.

Dick fell in love with a blonde dancer. He wangled an introduction. Her name was Joanne Marshal. Dick made a date with her for dinner, and she broke it. Dick made another date, and then he deliberately broke it.

The third date worked.

"We've got to stop being silly like this," Dick told Joanne. "We'll have to get married."

They were married on September 1, 1941.

Dick tossed over his job with James when the band leader decided to go on the road. Joanne was expecting "Skipper" and he wouldn't leave her. Dick started down again, this time organizing a 14-piece dance orchestra. The draft took his key men, the band folded, and Dick sang with Benny Goodman during his engagement at the New York Paramount.

In August, when Joanne was well enough to travel, and when funds were low again, Dick signed with Tommy Dorsey and headed for sunny California to do a picture called "DuBarry Was A

MEDICAL AUTHORITIES KNOW THIS ONE IS SUPERIOR— PHILIP MORRIS

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to the nose and throat

WHEN SMOKERS CHANGED TO PHILIP MORRIS,
SUBSTANTIALLY EVERY CASE OF IRRITATION
OF NOSE OR THROAT — DUE TO SMOKING —
CLEARED UP COMPLETELY, OR DEFINITELY
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That is from the findings of distinguished doc-
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—reported in an authoritative medical journal.
Solid proof that this finer-tasting cigarette is
less irritating to the nose and throat!



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TODAY YOUR "DIFFICULT" DAY?



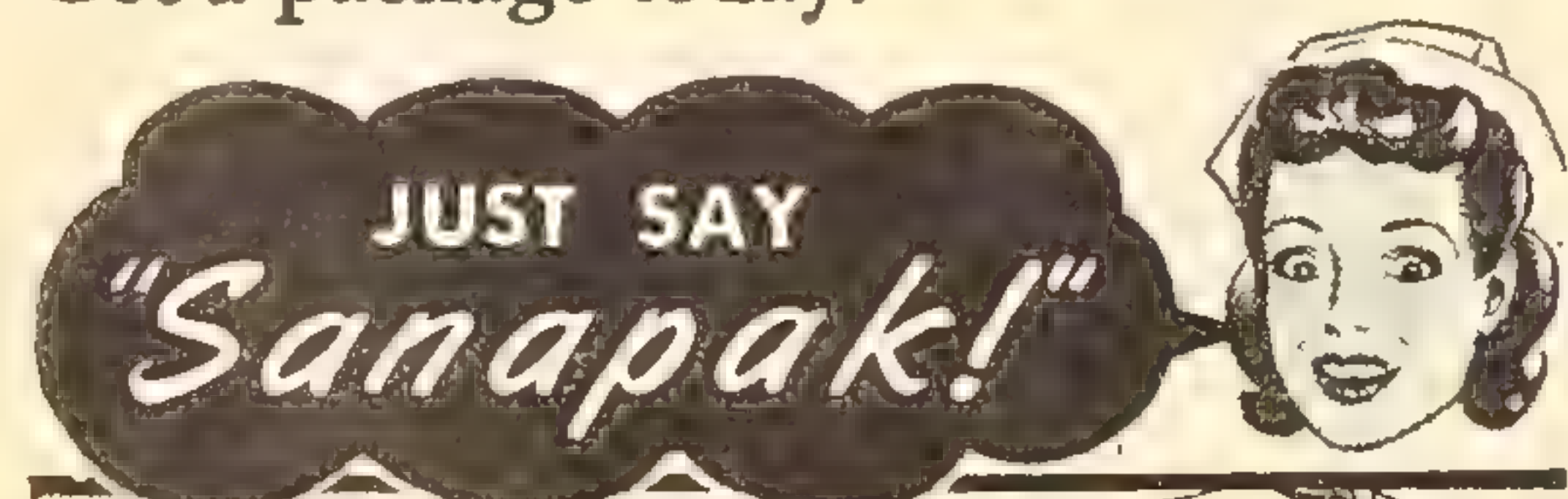
Why worry about the calendar? Why be uncomfortable, distressed, ill at ease—wishing desperately you could escape for a few minutes and *change*.



Switch to SAN-NAP-PAK—and laugh at the calendar! SAN-NAP-PAK gives you comfort and security you've never known before, gives you wonderful new *peace of mind*!

NOW! SANITARY NAPKINS THAT GIVE YOU AN EXTRA MARGIN OF SAFETY

SAN-NAP-PAK is made with the famous "Pink Layer of Protection" that guards against accidents. A highly absorbent napkin, requiring fewer changes. And cotton-faced for *extra comfort*! SAN-NAP-PAK *stays soft as you wear it*. Get a package today.



Try Countess Lydia Grey—the facial tissue with the "doe-skin" finish! Real luxury—yet costs less than other brands!



Lady." Dorsey also was booked into the Palladium, a dance palace.

Dick looked forward to his movie career. It consisted of wearing a powdered wig, knee breeches and other ton-sorial and sartorial equipment, completely burying the Haymes charms. It was at this point that Dick forever renounced singing with bands.

Dick slid down the toboggan again. That ride ended in the furnished room for Joanne and "Skipper," separation—and the amazing activities of one Bill Burton.

Dick, with all his speed on the up-beat, has not forgotten his war activities. When we met, he had just returned from a two-weeks' tour of hospitals with Jack Benny and his troupe. He was enthusiastically planning—with Burton—another and longer tour of the hospitals with Helen Forrest, vocalist, and a group of at least three others, under the auspices of the Victory Committee.

Joanne is very proud of her husband. She doesn't regret turning down a Metro-Goldwyn-Mayer contract to marry him. She teases him now and then about resuming her career, and Dick draws himself up to his full height, sticks out his chest, and makes a speech about providing adequately and about a woman's place being in the home.

Dick plays the piano, the guitar and the drums. He composes simply by humming until he catches a tune. Then he gradually develops it. He considers himself a singer of popular songs and, very smartly, turned down a chance to sing with the Milwaukee Symphony with the level-headed statement that "it was out of his class."

Joanne will tell you Dick is superstitious, because he knocks out wood and turns his handkerchief inside out before going on stage. He aspires to be a writer, and once sold an article on hoboes to a national magazine. He believes in hunches, and claims it was a hunch that sent him to Harry James. He is not overly fond of his title "King of the Juke Boxes."

As an athlete he not only swims but is proficient in tennis, riding, sailing and skiing, saying that he "kind of likes sports which don't make you work too hard." His qualifications leave this statement open to question.

He has a collection of pipes which now numbers more than 600, but seldom smokes them. His ambitions are to be tops in the entertainment world; to own a sailing boat like the one he once had with his brother, Bob; and to travel all over the world.

"Watch 'em come true," he says. "I think I'm done with the 'downs.'"



The above picture appeared in the August 1944 issue of SCREENLAND together with a caption stating this was Gloria Alvord and Errol Flynn having cocktails at the Mocambo. This reference to Gloria Alvord was made in error and we are glad to publish this correction. Miss Alvord, who has appeared prominently in Ken Murray's "Blackout Revue" in Hollywood, is shown in the picture at left.

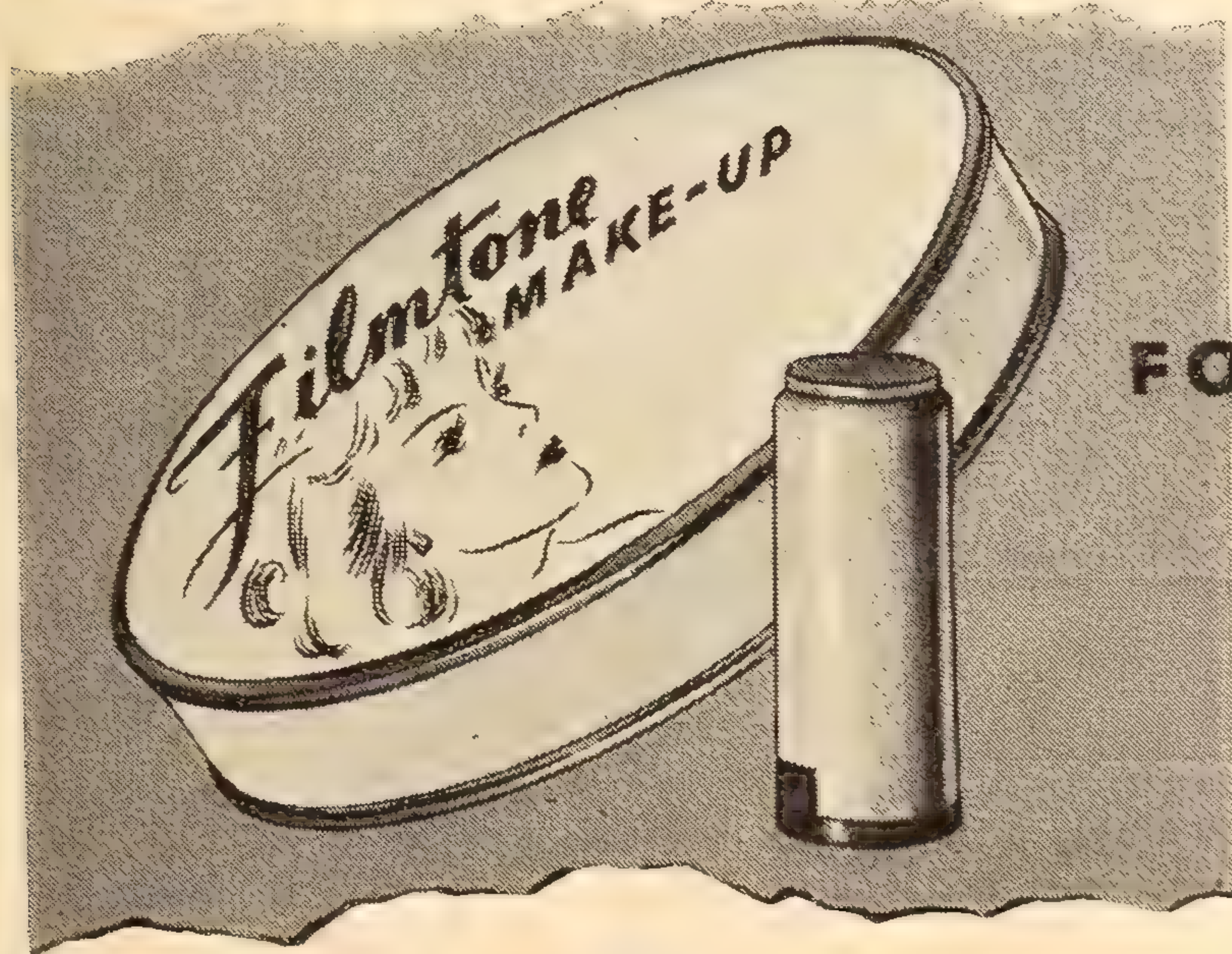
Glamour to Glamour

**In the CLOSE-UPS
look younger and lovelier
with Filmtone, says**

Betty Compson



Since her first starring role in *The Miracle Man* in 1919, Betty Compson has been one of Hollywood's most glamorous beauties. Lovelier than ever, today, she guards her radiantly youthful complexion as her most precious beauty asset. Her advice to all women is this: "Use a cake make-up that enhances young complexions... and those not so young... with natural alluring charm. Filmtone, with its extra-rich Lanolin base is gentler... smooths on more easily... delicately softening your features... and stays on longer as it helps conceal tiny skin faults."



25 cents at Drug and Dime Stores

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Match your lip allure to your youthful Filmtone complexion with Filmtone Lipstick. Only 10 cents.

House of Hollywood

LOS ANGELES

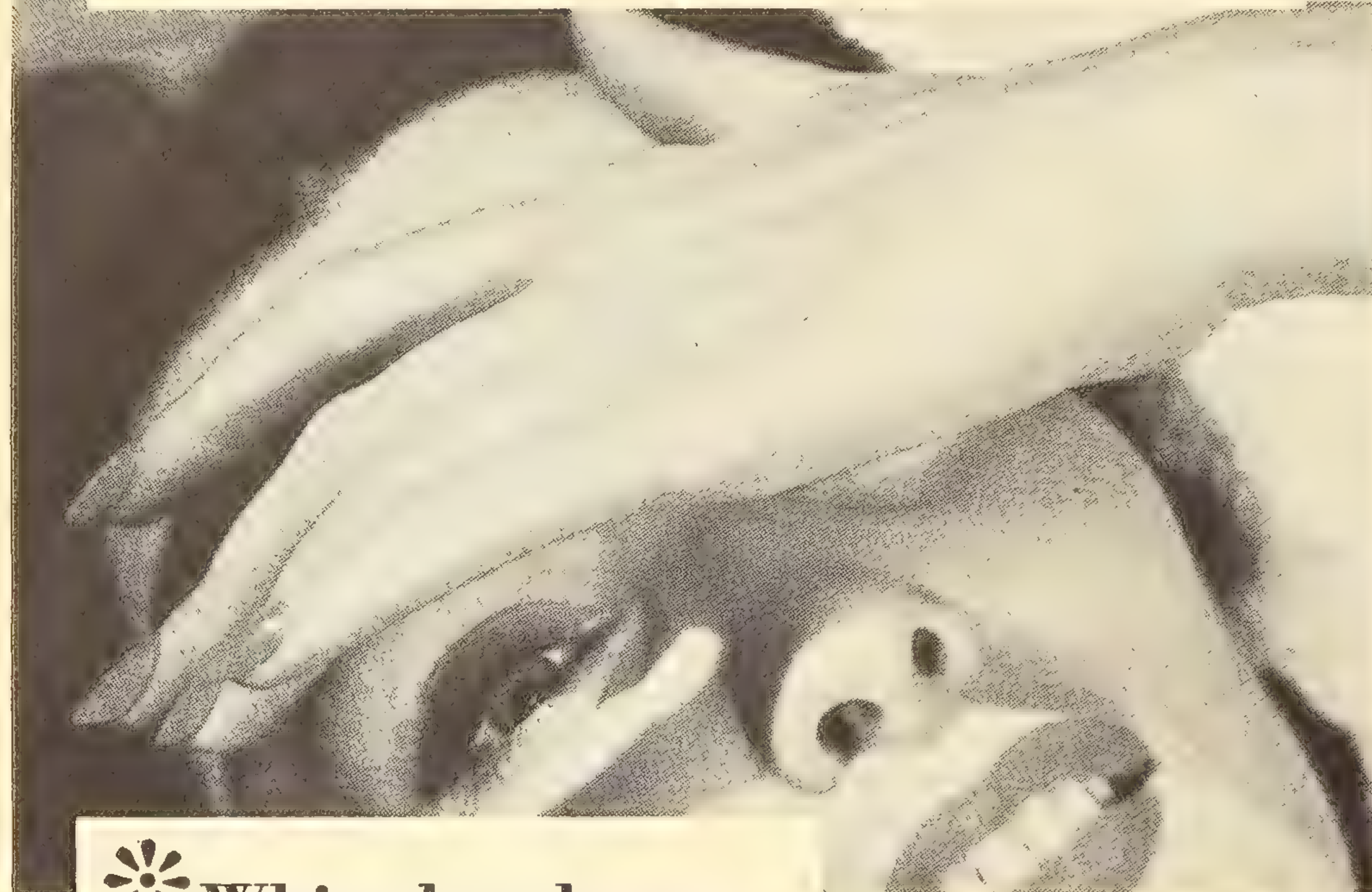
NEW YORK

SCREENLAND

63

—holding her **White Hand***
toward the dazzling sunrise”

“Sleep and Poetry”—John Keats



* White hands are
easy—if you don't have
to clean a
Grimy Stove
before sunset!



Housework and young-looking hands can go together!

NOW LOOK, Mr. Keats, maybe the gals sat on satin cushions back in your time. Anyone can keep her hands white that way! But nowadays, our gals are cookin' with gas, doing their own work and loving it! (Even if it does make their hands dingy, dry, old-looking.)

As for you, lady, don't neglect your hands, and they won't get old-looking before their time! Today... pick up a jar of Pacquins.

Pacquins helps keep your hands smooth, white, “young-looking.” From the moment you try it, you'll be partial to Pacquins!



AT ANY DRUG, DEPARTMENT, OR TEN-CENT STORE

**“I Believe in Santa Claus!”
Says June Allyson**

Continued from page 35

have everything, including the world, on a silver platter. A lot of girls would be spoiled. “You don't have time to be spoiled,” says Junie. “You work hard to turn in a good performance. You have to get up at 6:30 to be at the studio at eight. At night you have to learn your songs and your lines. You're almost constantly on the lot, surrounded by stars a lot more important than you are, and THEY aren't stuck up, so why should you be?”

“I guess it would be harder if you were plopped right down in Beverly Hills High, for instance. If you were a fish out of water, and no one else you knew was in pictures, then maybe you'd get a feeling of self-importance. I don't know. I only know you don't have time to feel important when you're knee-deep in your job.”

When June Allyson first arrived at MGM, she was a bit frightened, like anyone else. “I'll have to be careful!” she thought, thinking of all those wild Hollywood tales, “anything can happen here!” The first day she was wary. She had to see a big producer, none other than Arthur Freed, who had discovered her in New York and brought her to MGM. She expected a great *hrrmph!*, or at least a glint in his eye. But when June went in to his office, he was as embarrassed as she was. “Hello,” she said. He answered, very shyly, “Hello.”

Really, it was quite a letdown. “Here I was getting all set for a motion picture version of a big bad producer,” said June, “and he didn't oblige. He was just plain nice.”

“Then I had been warned of Hollywood stars. The women stars, in particular. ‘They're jealous,’ I was told. ‘Don't ever take their advice, they'll give you bum steers on purpose.’ Well, the very first star I met was Lucille Ball, and today she is my best friend. Her show-girl rôles don't do her justice, for Lucy has the greatest, warmest heart in all Hollywood. Van Johnson is just one of the many who would never have got that first break if it hadn't been for her. She took me under her wing in ‘Meet The People,’ and I didn't have to learn things the hard way. Never once was her advice anything but good. One day they were waiting on the set while I took my own time combing my hair. Lucy said, ‘Never keep a shot waiting. You hold up all the other actors and workers. At the end of the week, the whole production will be three or four scenes behind schedule.’ I've never kept a shot waiting since. But think of the enemies I could have made while I learned this simple fact the hard way!”

“The second star I met was Dick Powell. And there is a wonderful person! He watched over me like a guardian angel. He and Lucille used to get together and censor my dates. Sometimes Dick would say it was all right to go out with a certain man, but Lucille wouldn't approve. They'd get into regu-

lar arguments about it. In the morning, I'd have to tell them how my date went, like reporting to a teacher!

"Dick always set me a wonderful example, too. When 'Two Girls And A Sailor' was playing at the Chinese, I was all eager to see myself on the screen. Dick and I were with a party of friends, and when we went to the ticket office, we were told the house was sold out. 'Oh, please!' I pleaded. But the cashier didn't bat an eye. Right about then the manager got a knowing look on his face and came rushing over. I was all prepared to accept tribute, like a little queen. After all, it was *my* picture that was playing in his theater. But he looked past me and said to Dick, 'Come right in, Mr. Powell, and bring your little friend along with you!' If I'd been acting important at all, the wind went right out of my sails. Very meekly, I followed Dick inside. I took a tip from Dick, who accepted the manager's recognition with great modesty.

"Well, with Lucille and Dick looking after me, I began to be less wary of Hollywood. I began to think. 'Tain't true what they tole me back home!' Everyone here feels I must be taken care of. Joe Pasternak, who is giving me my big chance in 'Music For Millions,' gets upset when I don't have lunch with him. He wants to know what I am eating, so I won't lose weight. He's so reserved, so quiet and unassuming, that you'd never know what a genius he is. Except that I've noticed all truly great men have a certain wonderful humility.

"In New York, I was warned about child stars and how they steal scenes. Well, in this picture we have darling little Margaret O'Brien. She's only seven, but she has great wisdom. One day I just couldn't get my lines. I kept fluffing them. Little seven-year-old Margaret, as usual, was letter-perfect. After about the fourth take, she patted me on the shoulder. 'Don't worry,' she said comfortingly, 'you'll get it!' When I'm a 'little sister' even to a seven-year-old, I'm beginning to believe there's something about June Allyson that is on the 'little sister' side!

"As for scene stealing, Margaret doesn't do it on purpose. She's just so adorable no one notices anyone else but her when she's on the screen. Leave us face it! But there is compensation, working with her. One day I saw her mincing in front of a mirror. 'Do you think I'll look like Hedy Lamarr when I grow up?' she asked her mother. 'Well, now that you ask me,' said Mrs. O'Brien, 'no!' That didn't dampen Margaret at all. 'Good!' she said. 'Cause I want to look like June Allyson!'

"Seeing Margaret with her mother makes me miss a family. Dad and mother were divorced when I was little. My older brother is in the Navy, and Mom and my little brother are in New York, where we've always lived. They like it better than Hollywood. When Mom saw 'Two Girls And A Sailor,' she sent me a brief letter. 'My darling baby,' she wrote, 'just saw your picture. Take care of yourself.' That meant more to me than the press notice I saw the next morning that read: 'Last night a star

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was born.' And I cut *that* out for my scrap book because I was so happy about it.

"A star is born!" I treasured those words, for I remembered the first time I ever faced a camera. I was scared to death of the big black thing! Absolutely petrified. But then I looked beyond and saw all the grips and prop men, all my friends out there, plugging for me, and I wasn't scared any more. Because that's what they've always seemed to me, not just people I work with, but friends. They ask for my autographed picture, and I'm thrilled to death. It's simply incredible to me that anyone would want a picture of me. I could understand it if they wanted a picture of the director. Bobby (Henry) Koster, who is so marvelous, but not of June Allyson, who does just what Mr. Koster tells her to do."

It *must* seem incredible to June that today she is a star. For in her whole life she's never had any money. She's not used to money, and today her business manager gives her \$15 a week to spend. If she wants extra clothes (not included in her budget), she has to save for them out of her \$15 per. She takes her lunch and saves a dollar and a quarter at lunch time, for the habit of thrift stays by her. There were too many years before movie star days for her to take a fabulous salary for granted.

Only once has she "treated" herself to a luxury. When Junie was first brought to Hollywood as a member of the New York cast of "Meet The People," she had \$25 to last her until her first MGM



The picture is complete! The Cornel Wildes with Punch, their French poodle, and SCREENLAND, on arrival for a vacation in Manhattan.

pay day. Now she had never owned an expensive bottle of perfume, so what should she see the first day in Hollywood but a bottle of Tabu. It was a sultry, sexy perfume, and Junie would have given anything for that bottle. But it was expensive. Junie went home and hid her \$25 to overcome temptation. But after three visits to the perfume counter for three consecutive days, she gave in and bought the wonderful, fascinating perfume. She lugged the big bottle home proudly, and dumped it on her like toilet water.

"I could hardly stand myself," grins Junie, "and people walked the other way when they saw me coming. But I kept right on dumping it on me. You see, it cost so much that it made me feel extravagant to use it up. And feeling extravagant is one thing that had never happened to me before. It went to my head like dope. But after that one time, I got it out of my system, and today I even save money from my \$15 allowance. The lovely aftermath of the story is that everyone gives me perfume now. And that is another thing I can hardly believe, that those lovely, glistening bottles belong to me, *me*, June Allyson, who never had a bottle of good perfume in her whole life!"

It's true that June didn't have money when she was growing up, but that didn't stop her career one bit. She couldn't afford dancing lessons, but she taught herself by going to movies and watching Fred Astaire. She saw "The Gay Divorcee" eighteen times. She became quite an expert and bragged to her

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girl friend, who said: "Aw! If you're so good, go get a job in a show." Accepting the challenge, Junie answered an ad for chorus girls in "Sing Out The News" and did get a job while she was still at Roosevelt High School in Westchester, New York. She must have been good, because following this she was in the choruses of "Very Warm For May," "Higher And Higher," "Panama Hattie," and was graduated to a featured rôle in "Best Foot Forward," where MGM discovered her. Maybe she went about being a movie star the hard way, but she remembered the advice of her beloved grandmother, who said: "Keep trying, especially when the odds are against you."

Yes, June had to have grit and character, and great determination, to land in Hollywood at nineteen. But there is something else I think shows the stuff of which June Allyson is made. Until she was fourteen she wore a brace. An accident when she was nine gave her a compound fracture of the leg and a twisted spine. Her tomboy days ended suddenly. She couldn't play with the other children. After months in a hospital, she remembers the brace and trying to walk again when she was ten. She tried to make her legs move. They wouldn't respond. She toppled to the floor, again and again. Instead of weeping, she ground her teeth. "I'll learn to walk, I'll even dance!" she promised herself.

But it was five long years before the brace could be discarded. Maybe this could have made June Allyson a neurotic child, continually sorry for herself, mentally twisted, a misfit for life. It did no such thing. Today, she is even grateful for it. Skips lightly over the tragedy of a childhood that knew nothing of running or walking. "If it hadn't happened," she insists, "maybe I wouldn't have devoted myself to my studies so thoroughly. As it was, I had nothing else to do. I couldn't play, so I studied. And I got high marks as a result. To get an education, early, was important. Because after I started on Broadway, at half-past fifteen, there was not to be much more time for school."

No, there wasn't much more time for school. After Broadway, came glittering, fabulous Hollywood, and within a year, June Allyson was a star. Thrilled, humble, excited as a child at Christmas eve, June laughs and clowns her way into everyone's heart.

"I've got 'commissary eyes,'" she grins. "I keep my eyes peeled for the stars when they come in for lunch—Clark Gable, Katharine Hepburn, Greer Garson, Judy Garland, Lana Turner, Ann Sothorn. I'm an awful fan!"

"I don't know what I am going to do with me! I just can't get over the feeling I'm living in fairyland. I drive by theaters just to see my name in lights. It still doesn't seem real. I've seen my pictures a half a dozen times. Please don't think it's self-worship. It's the farthest thing from that. It's just that it seems so incredible that everything I ever, ever wanted, I now have."

"I never thought I'd have a big blue convertible car with a top that would go up and down with the flick of a but-



Joan Davis

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ton. Today I have one. I never thought I'd be in pictures, but here I am in Hollywood. I never thought I could make plans for my eight-year-old brother, but now I dream of sending him to all the very best schools. Then I thought, because I started in musicals with singing and dancing rôles, that I'd be in them for a couple of years before I got a chance at a straight dramatic rôle. Look how long Judy Garland has had to wait! But here I am in 'Music for Millions,' and I don't dance a step, or sing a note.

"I open magazines and see my picture, and I stop and pinch myself. I don't think I'll ever stop being thrilled when I see a story about me. I'll never get used to people wanting my autograph, or to cameras clicking when I go to the Clover Club.

"I get a kick out of walking down Hollywood Boulevard, of standing on Hollywood and Vine. I still get excited when someone says, 'Let's have lunch at the Brown Derby.' And I even go to the forecourt of Grauman's Chinese where famous footprints are captured in cement. I fit my foot in Mary Pickford's prints and think, 'Maybe, some day . . .'

"Nothing bad I heard about Hollywood is true. Dreams don't die! This is where dreams are born. And *not at great cost*. I haven't seen any predatory women, or Hollywood wolves. Hollywood Boulevard really glitters, the lights have never been dimmed. And you can see the stars overhead, just like you knew you would.

"That's why I kind of believe in Santa Claus, I guess. Oh, not in that sweet old man with the white beard, but in the SPIRIT of Santa Claus—the Cinderella story, the great goodness of people, the American tradition of the happy ending. If you believe it, it comes true!"



George Sanders on the set of "Hangover Square," the story about a man with a split personality.

How to Behave On a Blind Date

Continued from page 43

It's *strictly* up to you whether or not a date is a washout. One thing is very important. **BE CAUTIOUS IN YOUR JUDGMENT.** Don't make up your mind for better or for worse in the first ten minutes. For, although you may not find the love of your life, you may find a darned swell friend.

However, suppose the buildup you got from that "third party" was the real McCoy and in walks the most terrifically terrific thing this side of heaven. In a word, if he's your dream man walking around in the flesh, then don't SCARE him by going overboard. If he's THAT terrific, he's probably got half the United States chasing him as it is. Don't wink and blink adoringly at everything he says. Don't look calf-eyed at him. Treat him like a normal being, even if you're sure he's a Greek god in disguise.

You don't have to be rude. Be gracious and sweet, just not gaga. Keep your own mind and your own personality. Don't be arbitrary at all; but on the other hand, don't "yes" him. If you've heard he's interested in basketball, try to draw him out about it by asking intelligent questions. Don't be too obvious, or he may suspect it's a plant, rather than true interest. Encourage him to talk. Even Greek gods like to talk about themselves to a pretty girl.

Yep, this blind date is pretty snappy. Super. As a matter of fact, now you think it over you've been planning for it a long time. If you've been really preparing constructively, well, goody for you! The more things you can do well—bowl, swim, dance, play tennis, ride, skate and so on, the more apt you'll be able to do the thing this "dream man" wants to do that very evening. If you've also come by some education in passing, if you speak good English and have a brain under your bonnet, that's good too. It helps when a girl can talk about things other than a new shade of nail polish and what her girl friend told her last night.

You want this beautiful creature to come back, don't you? Then, no matter what, don't encourage kissing and petting. On any first date, it's not exactly smart, but on a blind date, it's just inviting trouble. A man doesn't like what is easily had. As for the oldie, "Love at first sight," I don't think, personally, that even a super date can cause you to fall in love at first sight. After all, you know nothing about him. You can't really fall into a love that will last forever in just one night. However, this is just one girl's opinion, so even supposing it IS love at first sight, restraint is still a good thing.

On a blind date, **DON'T** kiss him goodnight. He'll make the gesture, yes. It's a point of masculine pride. Furthermore, it may surprise you to know that boys feel if they don't at least TRY to kiss a girl goodnight, the girl will be insulted! Girls want the privilege of refusing. So he'll try, all right. Then



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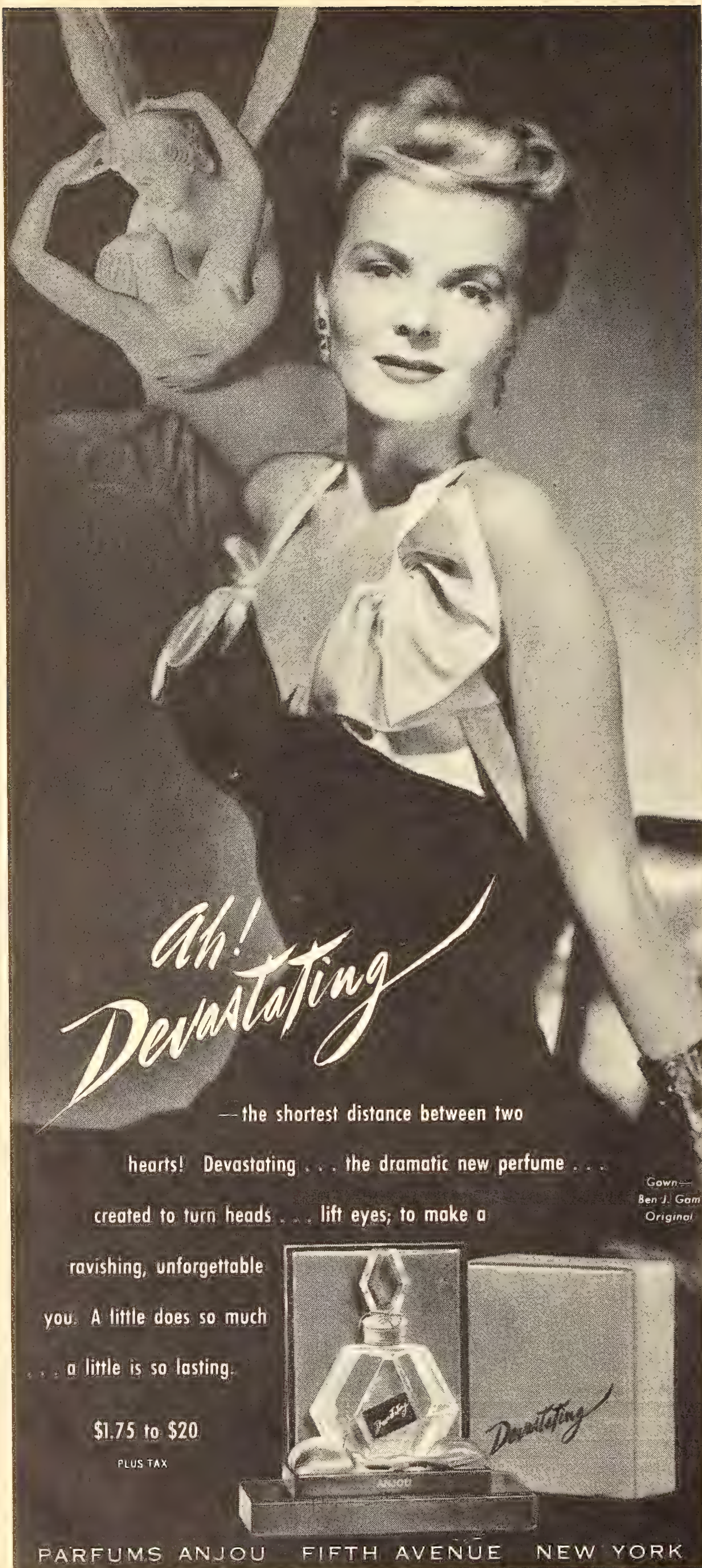
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don't be brusque. No face slapping is necessary. In perfect good humor, just say, "Uh-uh, none of that, my friend!" You can always flirt a little bit. I'm not against that. It's one of the things that make women feminine. But don't ever kiss a boy to make him want to see you again. If he really likes you, he'll come back. And if he only wanted a date because he thought you were "easy," he's not your dream man, after all.

It may seem strange, but it's true: boys always respect a lady. Being a lady will prevent a lot of things. Not that you have to act prissy or superior. Just don't be loud and noisy, don't be conspicuous in either dress or manner. Don't invite "passes" by the way you dance, look, or walk. Even if he's "no gentleman," he will act like one if you quietly demand his respect.

Personally, I don't believe there *are* so many wolves. There are very few men you have to struggle with. If you go on a blind date—and they can be fun!—just be doubly careful not to invite trouble. The boy doesn't know you yet; he's taking his cues from you. First impressions mean a lot.

As for men in the service, don't get caught in the "pity" trap, which a wolf in uniform may use as bait. He may have a long tale of woe. Nobody understands him. He's going off to war without ever having lived. He wants something to remember. Well, go right ahead and be understanding, up to a point. But beware of pity. Time is NOT short. The boys are going away, but they are coming back. At least, they expect to, when they are here—so that robs this argument of its force. They are even planning a future. So if they use that "so little time" line, it's taking unfair advantages. After all, you may get run over tomorrow by an automobile, yourself! There is no certainty governing life or death. Besides, it's doubly important right now that boys—not only who are your blind dates but who are all over the country—know there are nice girls to come home to. Don't break your ideals, or theirs. Some perfectly swell boys I met at the Canteen told me they want to meet nice girls. They want companionship, not shoddy romance.

Supposing your date is being shipped out. You can give him a wonderful evening he will long remember without benefit of moonlit nights and kisses. If he hasn't a sense of humor, bring yours out in full dress uniform. Have fun on your date. No first date is real love, but *it could be*. How do you know where it will lead? Make that blind date one you would treasure always, should it just happen to turn into a beautiful anniversary.

As for general tips. Supposing the blind date is more casual than your brother's best friend. Supposing he's a friend of a friend! You won't know much about him. You won't have listened for hours to your brother's description of "good ole Muggy." Then your best bet is to immediately take interest in your blind date's family and his life. Don't be prying. Just remember that men like to talk, even shy men. On first meeting, you can very quickly find out what type of person he promises to be if you'll en-

courage him to talk about the things he really likes.

A great habit of girls who go on blind dates—or any date for that matter—is to have a lot of pat dialogue, smart sayings that they think are cute. No matter how smart and clever you think you are being, if you aren't sincere, it's ten to one that your date is on to you. He may be polite, but don't let that mislead you into underestimating his intelligence. He probably sees through you like a pane of glass. Be honest. Do away with lines, and you'll do all right.

If you run into a blind date that is just out-and-out fresh, don't mince words or be afraid of hurting his feelings. Just sit on him good and proper. You can do it in an easy way with a sense of humor, but get it understood that he's playing the wrong cards.

Some of my "big brother" boy friends, who are continually advising me and looking after me, tell me that fellows try you out. They want to see if they can go further. If he looks at you with come-hither in his eyes and gets encouragements from you, then he'll start holding you closer when you dance, and so on. Stop advances when they start, *immediately*, even if it's just a look. And don't tell me you don't know when it starts. Every girl does! You know darned well when he is looking at you as if up-to-no-good. Maybe you want to appear surprised and naïve with him, but if you can't be honest with him, at least be honest with yourself.

Another thing I believe is important is not to be ashamed of your home. Don't make a blind date any different from a regular date. Have him pick you up at home, not on some street corner.

Let your blind date size you up for himself. He can probably do it without diagrams from you. Don't go on about the boys who are crazy about you, or who you were out with last week. If he has good taste, he'll be offended by such braggadocio and poor taste in you. If he swallows your "line" naïvely, he'll just fade out of the picture, figuring he could never hope for another date when you are so popular.

A last tip is this: Don't stay out too late. On a blind date, before you really know each other, when you are both forming first impressions, a girl has to be a little more circumspect, perhaps, than she ordinarily would.

And if you're out scalp-hunting, remember that the No. 1, no-fail idea that you think your date is wonderful and that he is smart and intelligent and charming is golden technique. If sincere, it will boomerang very pleasantly. And he will go home thinking the same things about you!

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Continued from page 29

worrying kind. And besides he's used to firm, strong-willed movie stars with a mind of their own. Marlene Dietrich, Claudette Colbert, Rosalind Russell, Ginger Rogers, Jean Arthur, Paulette Goddard—he's directed them all, and there's not a bird brain in the lot. "Now, listen, Joanie," he said pleasantly, "all I'm asking you to do is test it. If you don't like it, *after* you see the test, out it goes. You can wear any color you like. Isn't that fair enough?"

Joan tested the bright red dress. And she wore the reddest of the red wigs. (Everybody wears wigs in "Frenchman's Creek"—no hairdresser could cope with the fancy period styles of 1668.) And later she went with Mitch to the projection room, all prepared to prove her point, and rub it in good. But, when the test had run off, and the lights came on, Joan was as pleased as a kitten with a saucer of cream. "Mitch," she cried enthusiastically, "you're a genius!"

When you see the banquet-murder sequence in "Frenchman's Creek" (Technicolor at its finest) you'll understand Joan's enthusiasm. Never in her screen life has she looked so brilliantly beautiful, so thrillingly alive, and so intriguingly sexy, as she does in her red wig and her red dress in the candle-lit ball room of Navron House. Although Joan suffers from no inferiority complex (don't ever let an actress put that tired one over on you) she gladly gives Mitchell Leisen credit for making her a "glamorous female." He has given her screen career a double shot in the arm when she was beginning to need it badly. Joan had gotten typed, a nice, colorless, mousey typing. "Rebecca," "Suspicion," "Constant Nymph," "Jane Eyre." When you thought of Joan Fontaine you thought of pigtails, gingham, and a plain earnest face. Whenever a producer had a mousey part he called up Fontaine. She was rapidly becoming a second Luise Rainer. But after her love scenes with Arturo ("Frenchman") de Cordova, her fight to the death scene with Basil (*Rockingham*) Rathbone, it will be something else again. When the producers want a high-spirited wench with a lot of flashy sex they'll call Miss Fontaine. Thanks to Mitchell Leisen, someone else can now be Hollywood's Head Mouse.

Teaching movie stars to be alluring is nothing new with Mitch. He started a long time ago with an awfully nice kid, named Carole Lombard. He had seen Carole in small parts in minor pictures and he was convinced that if handled correctly the girl had great promise. He recommended her to DeMille for whom he was working at the time, and DeMille rehearsed her for two weeks for a part in "Dynamite." "Fire her," he stormed at Leisen. It was one of the hardest things Mitch ever had to do. But he kept in touch with her, and passed on a little friendly advice about clothes and make-up occasionally, which Carole was smart enough to take. Then when he became

a director in his own right he starred her in "Hands Across the Table" and "Swing High, Swing Low," two pictures which helped make her one of the most glamorous stars in Hollywood. "Mitch," said Carole many times, "is one of the grandest guys I've ever known." It was Mitch who stood beside Captain Clark Gable last winter when the U.S.S. Lombard was launched at a Wilmington shipyard.

And teaching movie people about color is nothing new with Mitch either. When he was starting work on "Lady In The Dark" the color people gathered around to tell him what colors would go with what colors in the different sequences. Mitch listened politely to all their "cannots" and then said, "My theory is that you should handle color in pictures just as you would in your own home. If a woman is giving a dinner party she doesn't call her guests and say, 'I'm wearing my cerise tonight—what are you wearing?—please, not the orange.' Or if she has invited a few friends to lunch with her at Romanoff's she doesn't call in the morning and say, 'I'm wearing my purple suit—don't wear anything that might clash with it!'" In "Lady in the Dark" colors were grouped together that had never been grouped together before on the screen. And nobody had to rush to an oculist.

Little over a year ago Paramount had \$8,000,000 sunk in unreleased Leisen pictures, "No Time For Love," "Lady In The Dark," and "Frenchman's Creek." With eight million bucks in red ink in your books you would have thought that the boys in the front office would have been considerably nervous. But quite on the contrary. They've got complete confidence in that guy Leisen. "He's not one of the most publicized directors in the business," one of the top men at the studio told me, "but he's one of the best. If we had eight million sunk in the properties of some other directors I could name—well, we'd be nervous wrecks."

Twelve years ago the guy who run up an eight million dollar bill on Paramount without causing the flutter of an eyelash was doing his Hollywood entertaining at the drive-ins. DeMille had gone on a trip around the world, depression had set in, and Mitch was working as an extra. Two girls who are still good friends of Mitch's tell about those days. "He'd ask us for dates," they relate, "when there was a Paramount preview because he knew he could promote passes. Then he'd take us later to a drive-in. Sometimes we'd long for a chocolate soda and a club sandwich, but we didn't want to embarrass him, so we'd swear we weren't the least bit hungry and really couldn't eat a thing—we'd settle for a five cent cup of coffee." Today these same two girls, an actress and a designer, are still invited out by Mitch. But what a difference. Vintage wines, and the most deliciously cooked foods in the world. Exquisitely served. An orchestra. The best in entertainment. Mitch's parties make all other Hollywood parties look as if they came from Macy's basement by the way of the five-and-ten.

Mitchell Leisen could easily have been an architect, a sculptor, a designer, a draftsman, an interior decorator, an avia-

"Our husband belongs to us again!"



Julie: Can it be true? Jack has fallen in love with me again! He's *mine*—just like in the beginning!

Her Other Self: Of course it's true, darling—except you mean he's *OURS*. It's US he's in love with, this time! I'm your smarter self . . . remember? I'm the one who told you to go see Dr. B. when *you* wanted to go home to mother after that big quarrel.

Julie: Yes, that was wise—seeing the doctor.

H.O.S.: Wise! That's a prize understatement! Dr. B. turned out to be a one-man rescue party for your . . . *our* marriage when he explained about the "one neglect".

Julie: But I never even *dreamed* that a wife can lose her husband's love by being careless about feminine hygiene.

H.O.S.: Well, Dr. B. set you straight

on *that*—and he told you what to do about it, too.

Julie: Yes. He told me to use Lysol disinfectant for my feminine hygiene care. "An effective germ-killer that cleanses thoroughly and deodorizes"—that's what he said.

H.O.S.: Correct! And it doesn't harm sensitive vaginal tissues, either. All you have to do is follow the simple directions for douching.

Julie: How right he was! I've found Lysol so easy to use—so quick and economical.

H.O.S.: And . . .

Julie: And it works wonderfully!

H.O.S.: AND . . .

Julie: All right, Mrs. Smartie—since you love hearing it. I'll say it: *Our husband belongs to us again!*

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tor, or a musician. But he chose to be a director. He has had a far more interesting life than most of the actors he has directed. He was born in Menominee, Michigan, in a house that had more than its share of ginger-bread decorations, due to the fact that the Leisens owned the local brewing company, and were the town's leading family. When his father, a dashing young captain in the U.S. Army, died as the result of a tropical disease contracted while fighting in Cuba, Mitch fell heir to the brewery fortune and properties. "Quite a tidy sum," he recalls. "At least it was until prohibition. The brewery folded in those dry years, and so did my fortune. The full endowment I ultimately received amounted to exactly \$600."

Mitch inherits much of his sense of humor and his joy of living from his grandmother, Mathilda Veronica Mitchell, who crossed the wilderness from Ohio to Kansas in a covered wagon, popping off Indians along the way. With her family reared, her children married properly, Grandmother Mitchell was for twenty years the prim and proper "little old lady" her children wanted her to be. She sat quietly on her front porch, rocking and knitting. Then suddenly, at eighty, Grandmother Mitchell got pretty fed up with the quiet life. She moved out to Hollywood to live with her favorite grandson, and what a whirl she had. Mitch dressed her in fashions he especially designed for her which put the Hollywood beauties to shame. He took her to Hollywood premières and parties, where her laughter was gayer than that of any starlet. She enjoyed her daily nip too, in fact, she insisted upon it.

When Mitch, "a callow youth," came to Hollywood some twenty-five years ago he came out on what he thought would be a short vacation. He had a job as draftsman with Marshall and Fox, well known architects, who at that time were planning the famous Drake Hotel



Dinah Shore, the G.I.'s favorite songstress, back from recent USO tour, poses with husband, George Montgomery.

in Chicago. Mitch had presented some ideas for the new hotel, which they liked, and they had given him a job. Vacationing in Hollywood with a cousin, he met Cecil B. DeMille and his noted scenarist, Jeanie MacPherson, at a party. At Miss MacPherson's request (she had been struck by Mitch's artistic and capable hands) the great C.B. summoned Mitch to his office a few days later and suggested that he submit some sketches for Gloria Swanson for "Male And Female," which was just about ready to go into production. In less than two days he designed three original costumes for Gloria, and designed and made 35 others. (He also designed the famous peacock dress which Gloria wore in that picture, and which is still considered one of the greatest pieces of designing ever done for motion pictures.) DeMille was tickled pink. At last he had found someone with originality, and who wasn't afraid to work. He put Mitch under contract at once, and for twelve years they worked together on one successful picture after another. "Marshall and Fox built the Drake without me," says Mitch with a sigh.

Under DeMille, Leisen worked as set dresser, designer, art director, assistant to anyone who needed a job done. It was the best way in the world to learn the movie business, and Mitch was smart enough to realize it. When DeMille embarked on his famous bathtub period which was responsible for revolutionizing the bathing habits of Main Street from Maine to California, it was Mitch who designed many of the black marble plumbing fixtures. (His masterpiece was the milk bath for Claudette Colbert in "The Sign Of The Cross.")

One of the most humiliating experiences of his life occurred on the set of a Gloria Swanson picture. He was carving up plain ordinary bars of soap into charming rosebuds for Gloria's next dunking. A

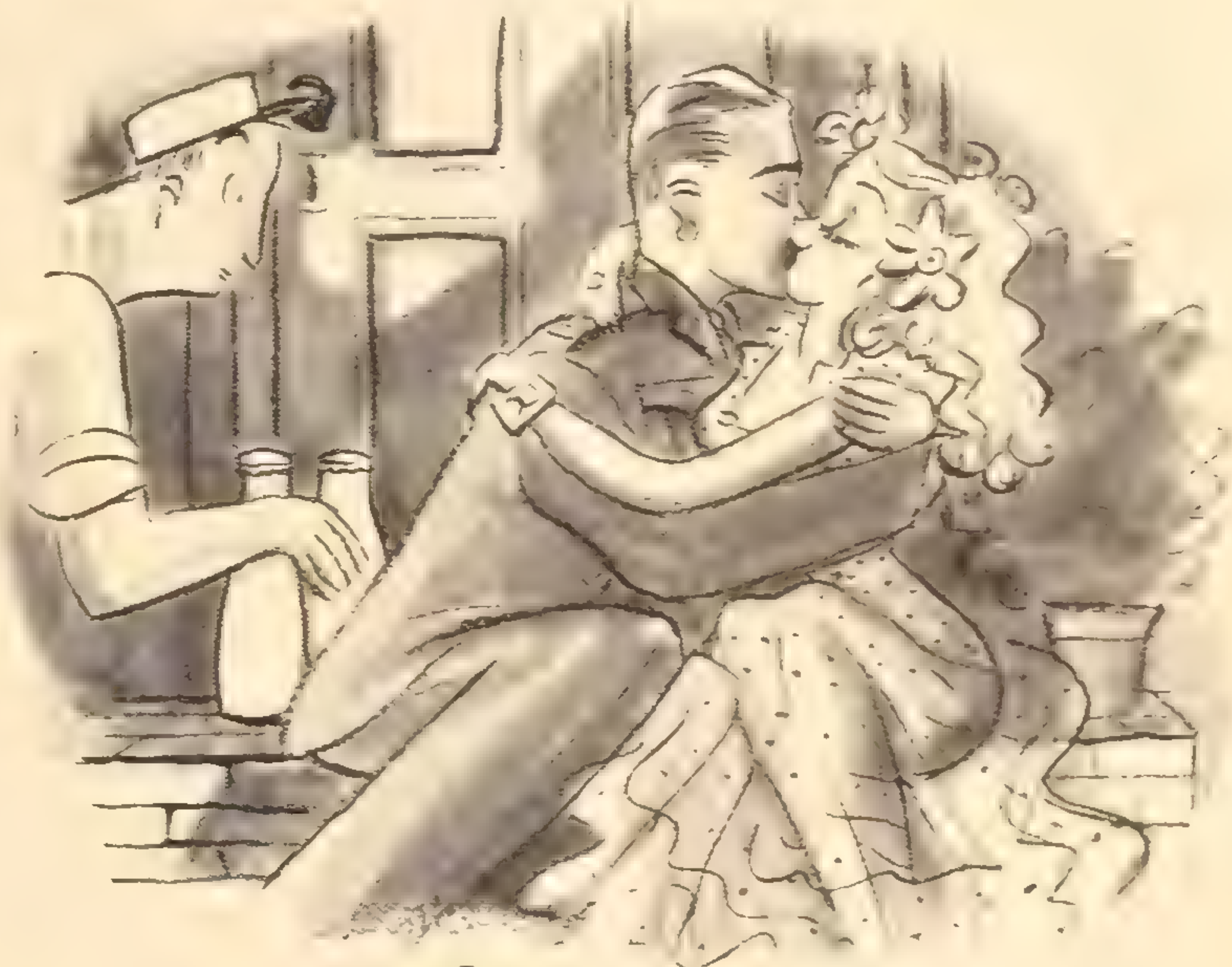


Wide World photo

Fred Astaire, in London for opening of Stage Door Canteen, previews a couple of fast steps for two G.I.'s.



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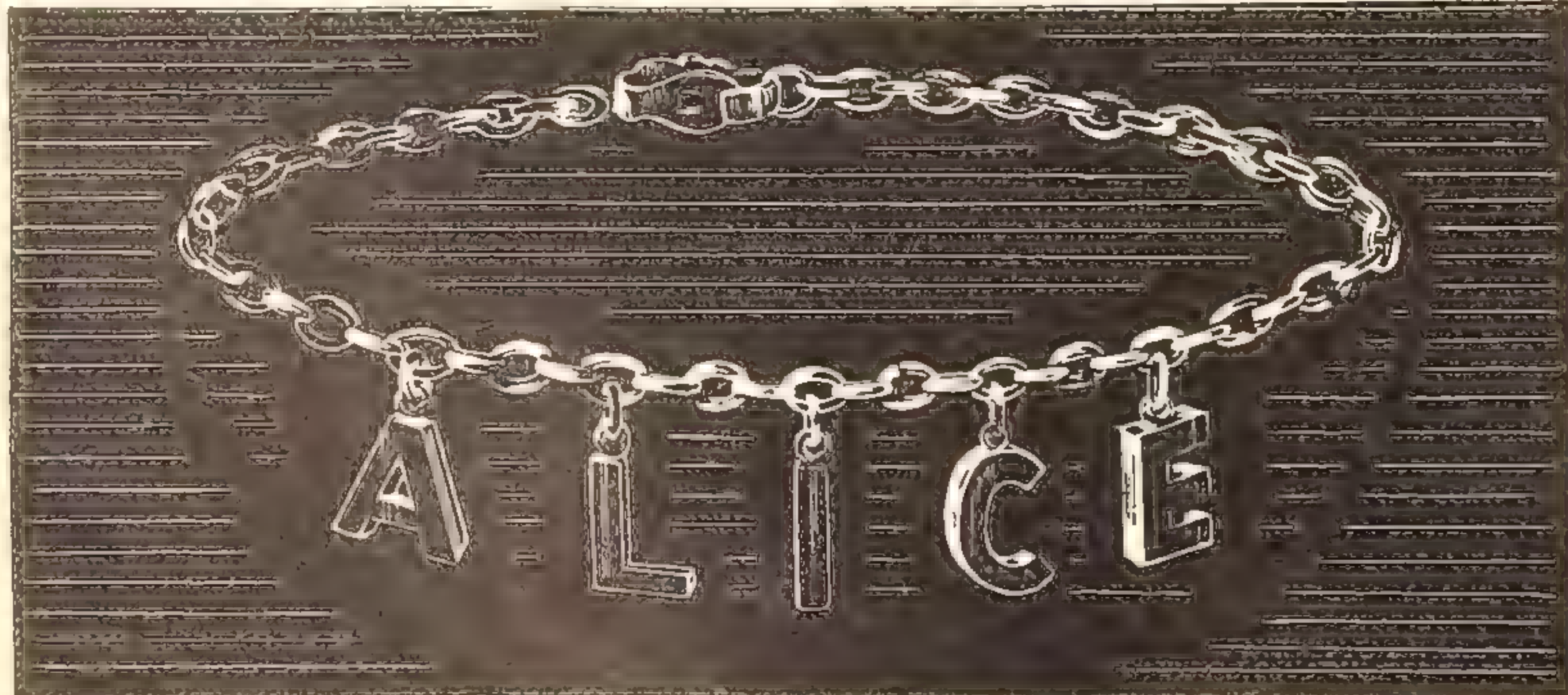
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newspaper man from the East saw Mitch fashioning roses out of soap and was horrified. "This," he roared, "is typical of the decadence of Hollywood. Flowered soap!" He wrote a lengthy article about flowered soap in that Sodom and Gomorrah called Hollywood, and it was syndicated all over the country. So what? So a few months later department stores all over the United States were selling soap in the shape of flowers. And still are.

In the early 1930s Cecil B. DeMille decided he needed a vacation, so he sailed on an extended trip around the world. For the first time since he came to Hollywood Mitch found himself without a job. You'd think that after twelve years as the master's right hand he'd find it easy to get his name on a studio payroll. But everyone assumed that Leisen would carry on the "DeMille tradition." And the depression was on in full force. Hollywood, overplaying as usual, was economizing like mad. "Sorry, Mitch," the movie moguls would say, "you're too expensive. You've been trained by DeMille. Too lavish. No more chinchilla night gowns, old boy. Nothing luxurious in pictures now."

Mitch didn't worry. He became an extra. And while he was making a few dollars a day a few days a month, he gathered up a lot of valuable knowledge. One thing he learned was about extras, the most scorned bunch of people in Hollywood. "Extras are actors," says Mitch, "and much more intelligent than a lot of accepted actors. The main reason they don't do things properly is that they are told to walk or stand or sit down or do a million other things by an assistant director who never tells them *why*. In my pictures I make it a point to know that every extra knows what the story is about, and what he is doing. It makes a lot of difference in a picture." Apparently Hollywood's extras like to work with Mitch. They recently voted him their favorite director.

Mitch who had been trained in camera technique by DeMille, along with everything else, next got himself a job as a camera assistant with Stuart Walker, famous stage director, who was starting "Tonight Is Ours," with Claudette Colbert and Fredric March. "The most horizontal picture I ever worked in," says Mitch. "It wouldn't get past the Hays Office today." And then timidly, and with plenty of misgiving, Paramount handed him the megaphone on "Cradle Song." "Cradle Song," made from buttons, firmly established Mitchell Leisen as a director to be reckoned with. He has been under contract to Paramount ever since. His present contract gives him the privilege of producing his pictures also—but Mitch insists that being a director is quite sufficient.

Mitch's passion for accuracy is well known. And it had Paramount going around in circles when he was handed Daphne du Maurier's best seller, "Frenchman's Creek."

"I believe quite firmly," says Mitch, "that if the set is wrong the audience will be aggravated without realizing it—but if the set is right the audience will be completely at ease."

In a Victorian living room you can be quite sure you won't find anything from

Louis XIVth in a Leisen picture. And you won't find anything from Grand Rapids in any living room. "Frenchman's Creek," and you can bet your bottom dollar that the studio would never have bought the story in the first place if they had known the trouble and expense they were in for, was something new in periods in Hollywood—it was the little known period of 1668, when Charles II of the Stuarts was on the throne in London. A period with which Hollywood was utterly unable to cope. Neither, suspects Mitch, was the author. Miss du Maurier wrote the novel in an air raid shelter during the London blitz and filled it with inaccuracies. Largely, Mitch thinks, because she placed it in the Victorian era and belatedly moved it back to 1668 when she discovered that to be the heyday of pirates.

"There was not one costume or prop of the period available anywhere," says Mitch. "We had to make everything." It was the ruffly period for men, and the actors had to be supplied with tons of lace, not to mention 300 "poodle-dog" wigs. Hooks and eyes were unknown in the days of Charles II, said research, so Joan Fontaine had to lace up her nineteen changes of costumes. A few timid souls in the front office faintly suggested that Mitch might fake a few props, but they received merely a scornful glance from Mr. Leisen who is a stickler for authenticity. Even when it comes to detail. For instance, for the banquet scene Mitch ordered a quantity of king size prawns imported from the North. The company that shipped them sent only enough for one dish. The banquet scene took three days to film. And the shrimps weren't getting any younger under those high-powered Technicolor lights. Finally Joan spoke up, "Mitch, don't you think these shrimps are getting a bit high? Could we just use some papier maché ones from the prop department?" But racy or not, turned up actors' noses or not, those shrimps stayed right there on the banquet table until the sequence was in the can. Nothing faked in a Leisen picture. Not even shrimp.

Among the props which had to be made to order for the picture were rose-patterned china; two-tined solid silver forks; a harpsichord; Venetian glassware; a coach (copied from the Royal Museum of Portugal); chicken skin gloves to keep hands soft, and playing cards of the period especially designed and printed from plates. And of course the 110-foot pirate ship which was built on the Paramount lot, trucked to San Pedro, and towed 650 odd miles to the location in Northern California.

Daphne du Maurier thoughtlessly wrote how fond *Sir Harry* (Ralph Forbes) was of his two spaniels, Duke and Duchess, and that started nothing less than a five alarm fire. King Charles spaniels are a breed now almost extinct in America. But Mitch finally ran down a couple of them in a kennel in St. Paul, Minnesota, and Paramount bought them, at a great expense of course. When Miss du Maurier writes another book, and the studio assigns it to him to film, Mitch says he hopes she'll make it George VI of England. But he doesn't really.

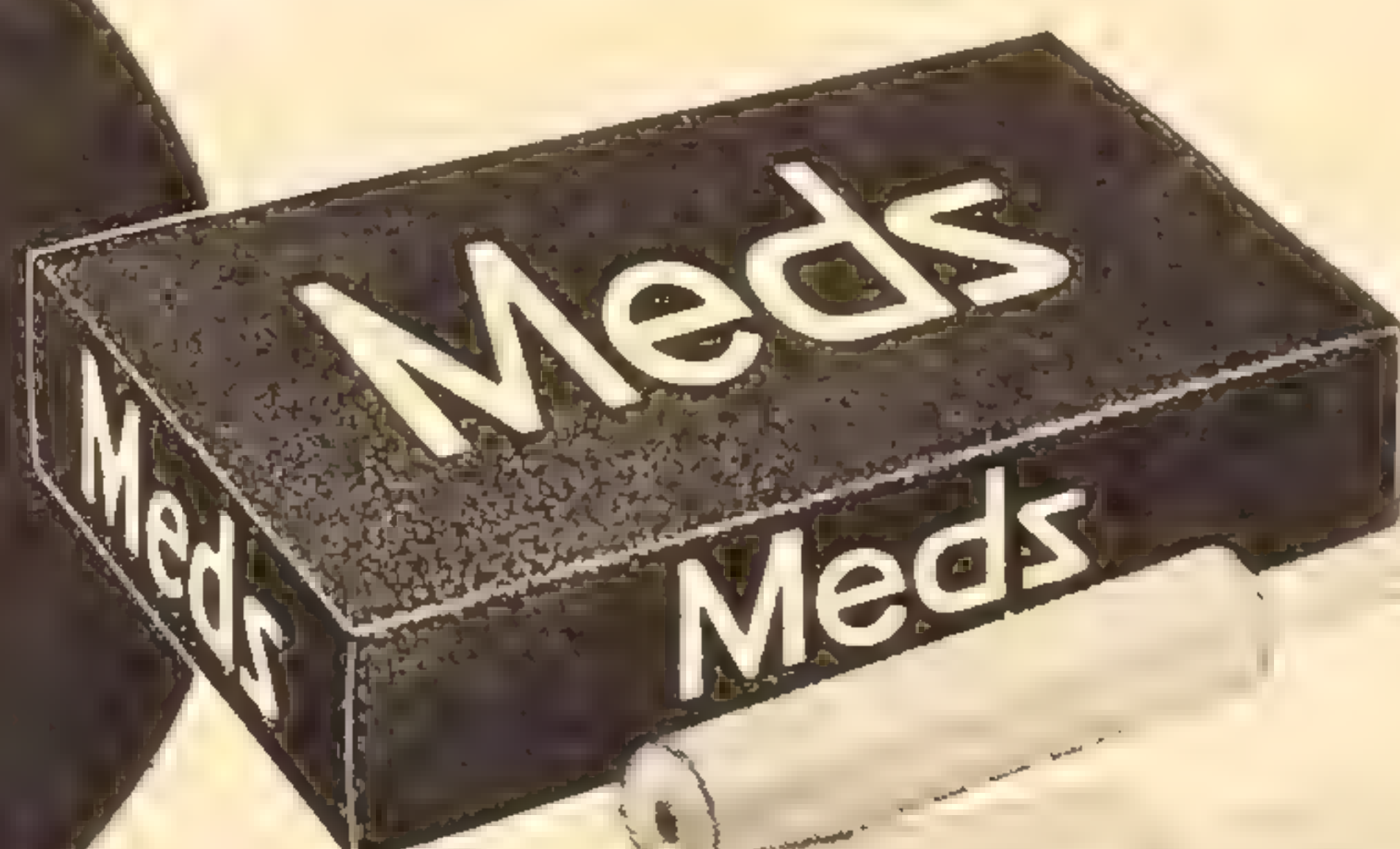


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Bette Davis, "B.G." (Business Girl)

Continued from page 27

"It comes off too easily," says Bette the practical one. Jack Chertok, who is the producer on "The Corn Is Green," the picture she is making now, will represent the studio's interest, and sort of guide Bette on her maiden voyage. But she has the privilege of sitting in on story conferences, with a pencil in her hand, casting, directing, and general discussions of production problems. And when Bette is "sitting in" it doesn't mean that she's merely occupying a chair.

"I've said for years," said Bette over the rattling of dishes in the Warner commissary, "that you can shoot a picture in six weeks. There is no reason in the world it should take longer. Barring what the theater calls 'an act of God,' of course. 'Mr. Skeffington' took eighteen weeks—in fact the company had a running gag that the war would be over before the picture was finished. Most major productions run three, four, and even five months—with staggering costs, and frayed nerves. All because the difficulties weren't ironed out before the picture went before the cameras. You'd be surprised how many times a director is called in the night before the shooting schedule starts and handed a half-baked script that he has never seen before. He doesn't believe in the picture, and neither does the star when she gets a chance to read the script. Tempers flare, and production is held up. How easy it would be if they'd just sit down together for several weeks and smooth out all the problems before the picture started. George Arliss taught me many things when I worked with him in 'The Man Who Played God' my second year in Hollywood—among them, that the best pictures are made by happy people, from carefully prepared scripts. I expect to have happy people around me and a carefully prepared script before I start. None of this shooting from the cuff."

Bette broke into sudden laughter. "Of course," she added, "you know what will happen. I'll probably put the movie industry back twenty years!"

"Stolen Life," which Bette chose for the first of the "B.D. Inc. Productions," which is what she calls her corporation, will be a remake of an Elizabeth Bergner picture which was made in Europe some years ago, with Bette playing a dual rôle of the twin sisters. But before you have a chance to raise your eyebrows and say "Wouldn't you know," thereby intimating politely that Miss D. is a ham, I feel that I should advise you that one of the sisters dies early in the picture. Bette hopes to get Fred MacMurray or Joel McCrea to play opposite her. She chose Curtis Bernhardt to direct her first picture exactly one hour after she had seen "My Reputation," starring Barbara Stanwyck and George Brent, which she considers one of the best pictures she has seen in ages. When someone told her that Bernhardt was inclined to be sarcastic with his stars, and sometimes made them cry, Bette said, "I can take the sarcasm

if he can give me a picture like that!"

She likes working with Jack Chertok. "Mr. Chertok," she says, "is the kind of a guy who says what he says he says. Which is something I don't think I always do."

Now that Bette is a producer Mr. Chertok felt that she should eat lunch in the executive dining room along with the Warner Brothers and all the big shot producers on the lot. In India and Hollywood the caste system flourishes. Bette is a democratic soul and much prefers to eat her ham and eggs with the "just people" in the commissary, but she was willing to string along with this producer business so she allowed Mr. Chertok to lead her to the holy of holies. She went from the set, of course, in her red wig, and her muchly padded bosom (she plays a matronly school teacher in "The Corn Is Green"). At the table she took out a cigarette and leaned over as Mr. Harry Warner struck a match to light it for her. The padded bosom brought her up to an abrupt stop—much to her obvious surprise—and the executive dining room had the best laugh it's had in days.

Bette has recently been approached by a representative of a big publishing company in New York to write a book about "the post-war woman." The idea being that women should return to their homes and make a pleasant home life for the returning soldiers. She's terribly thrilled about it, but a little worried over where she's going to find the time. "It isn't something I could do with my hat on," she says tersely. Women-after-the-war, Bette feels, are going to be one of our country's major problems. Now that they have had a taste of making money, and an exciting whirl at working in offices and aircraft plants, they aren't going to want to go home and sew on buttons and cook three meals a day. Bette read me a few lines from a letter sent her by a soldier in the South Pacific: "We boys want to come home and find our wives just as we left them. Everything is so different now. The world has changed. We have changed. But we want to find that our wives haven't changed..." At the Hollywood Canteen, of which Bette is the president and guiding light, she hears many a soldier complain about the girl he left behind.

All during our conversation I noticed that Bette's eyes kept darting to a table in the corner. Finally, by looking around Bob Hutton and over Rosalind Russell and through a dame I don't like, I saw what was attracting her attention, with a sort of fascination. It was Eleanor Parker, in the makeup and shoddy dress of *Mildred*, the cruel little waitress in Somerset Maugham's "Of Human Bondage"—which Warners is now in the process of remaking. "Looking at her," said Bette quietly, "I feel sort of spooky. I should feel older, I guess, but I don't."

Bette, as you well know, got her first big break in pictures playing *Mildred*, opposite Leslie Howard. It was eight years ago when RKO first made "Of Human Bondage." They desperately wanted a *Mildred*. No actress would touch the job. Because in those days actresses were Glamor Girls and if they played the part of a hussy, on the screen, they were certain they'd lose their fans. Warner



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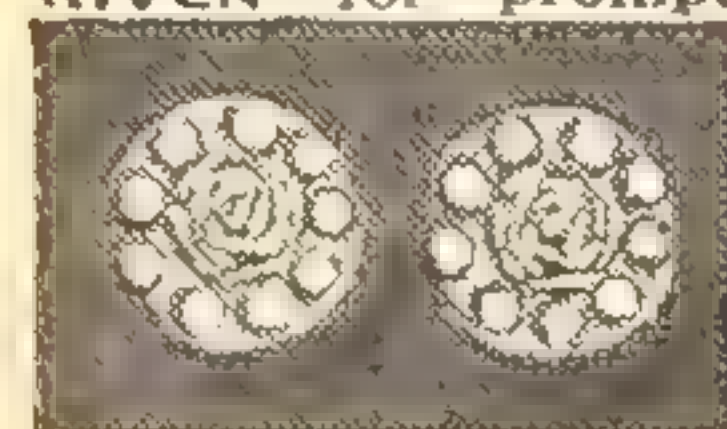
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Brothers, who considered Bette slightly less than a pain in the neck, and didn't think she had any fans to lose anyway, loaned her to RKO. For the first time a hussy was played on the screen as a hussy should be played. Well, you know the rest. Bette's popularity climbed like a thermometer in the Mojave Desert.

The first day Eleanor Parker worked on the remake Bette sent her gardenias with a note that read, "I hope the part of *Mildred* turns out to mean as much to your career as it did to mine—and in your hands I'm sure it will." And when one of those busy-bodies, the studios are full of them, hoping to curry favor with Bette told her that no one thought Eleanor Parker was the type for *Mildred*. Bette said, "History is repeating itself. When I played *Mildred* the whole town said I wasn't the type."

Well, of course, with a new *Mildred* eating ice cream only a few tables away from us, a little reminiscing was certainly in order. "I remember the first day on the set," Bette said with a giggle. "John Cromwell, who was directing it, called me 'Boston.' He said I was saturated in New England principles. And he predicted that my career would be held up ten years because I had had the misfortune of having been born near Boston. He was so right—but heaven knows there isn't any of that left in me now. I was terribly embarrassed about playing the sexy scenes (Writer's note: *Mildred* won't be so sexy in 1944, due to the Hays Office) with Leslie, and I used to pretend that I didn't know what they meant. What a little hypocrite I was! I'd go home at night and talk to myself. 'Why Bette Davis,' I'd say, 'you shouldn't do things like that on the screen. It's wicked.' But somehow or other the actress in me always won over the Puritan. But the day they put me in a nightgown for the first time I nearly died of shame."

(In a recent picture, "Old Acquaintance," Bette wears pajama tops without the bottoms. Ah me, those straight-laced abolitionist ancestors must have turned over in their graves.)

To change the subject, Bette like everyone else in Hollywood is having servant problems these days. It's hard enough to be a producer, an actress, an author, a humanitarian, and a cause-fighter, without having to be chief cook and bottle washer too. Servants have come and gone, usually not bothering to give reasons. But one of them gave a reason. And it's a humdinger. When she came back from her farm in New Hampshire, where she spent six months following the tragic death of her husband, Bette found that her mother, in closing up the house in Glendale for her, had had the phone disconnected. Phones are as hard to get in Hollywood now as nylons. So when Bette opened up her house the phone company would only give her a party line. Well, one day she got a cook whom she thought would be a jewel. But that night when Bette got in from the studio Madame La Cook had her hat on, and informed her, "Miss Davis, I can't work in a house where there is a party line. My friends would have too much trouble calling me."

Bette was too startled to say anything but "Damn."

Janie's on the Job

Continued from page 22

up a stiff battle. At first she wise-cracked. She kidded the situation. She was young, full of health, happiness, and all the right answers. But promises were made and promises were broken. Where she'd expected a featured part they gave her a bit. In "Mr. Dodd Takes The Air," her first important part was given to her, and she clicked. This time no one could make Jane believe that stardom was not within reach. Her fan mail poured in. Fellow actors commented on her performance. Studio officials beamed when they met her in the corridor. Surely great things were in store. How *could* she miss?

And then—nothing happened. No one was really to blame. And surely not Jane. The whole situation was as old as Hollywood itself. Why wasn't it working out the way it should? The way it worked out on the surface? She was disappointed, then hurt, then bitter. Gradually her jaw began to set. Jane, who has a definite mind of her own, spared no details in expressing her point of view. She was being abused, deliberately shelved, her talent was being burned under a bushel.

As she looks back at it now, she realizes the unwisdom of it all. It was like fighting windmills. But then it seemed serious, vital, real. Several times, in desperation, she asked for her release. Just as many times studio officials pacified her, told her: "You are getting paid, aren't you? Relax. Take that chip off your shoulder. Wait. Your time will come." By the time she was cast in "Brother Rat," Jane was known as "hard to handle."

On this picture Jane met Ronnie Reagan. From that moment on, her entire life, her personality, her attitude toward people began to change. She found herself suddenly happier with the same people who before did little more than irritate her. She made no secret of her liking for Reagan. He wasn't exactly disinterested himself!

At the end of the picture Jane and Ronnie made a date for the beach. For hours they talked on the sand. Ronnie, quiet, gentlemanly, inclined to take things mildly. Jane, tempestuous, vivacious, quick on the trigger. Two opposites that were meant to attract, and did.

The rest is now history. They live in a beautiful hilltop home overlooking all of Hollywood. Their romance and marriage, going to auctions, putting away furniture, building the home, birth of little Maureen, decorating the home—wonderful plans, wonderful future—out of all this emerged the Jane Wyman of today. And a far cry it is from a cute but fisty little girl who felt the whole world was against her!

Recently Jane was made a star, in "Make Your Own Bed," playing opposite Jack Carson, also in his first stellar part. On and off the screen everyone notices that in disposition, in personality, in poise and charm the Jane of today is a new person. Lessons learned on the way to the top have given her understanding

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and tolerance and kindness by which little Maureen now profits especially. It has really been a wonderful metamorphosis.

When Ronnie, who was a reserve officer in the U. S. Cavalry, went into service, once again Jane had to make an adjustment. And again, because things had been going so smoothly, it was not easy. In spite of successful career, a beautiful home, a lovely child, there were lonely moments, unhappy moments.

One night, sitting home alone in front of the fireplace that burns cheerfully in her upstairs bedroom, she took mental inventory. With Ronnie away, war had become real. She knew that career and home were not enough. There was something else she could do, must do. She could of course join the Gray Ladies of the Red Cross in rolling bandages. She could do canteen work. There were many other wartime services that she could perform.

But Jane was too honest to try and fool herself. She knew that sort of thing would never do as far as she was concerned. Because that would not be the very best she could give. She was a trained vaudeville entertainer, and now this training would come handy. She would go and entertain servicemen in the far-flung remote camps. Yes, that is what she would do.

At first studio officials mused and wondered. But Jane's eloquence won—again. And out she went, her shoulder-length hair bobbed very short—almost to G.I. ringlets—to bring the boys anything from "Cow-cow-boogie" to beloved classical numbers.

Under the sponsorship of the Hollywood Victory Committee and Warner Bros., Jane has entertained G.I.'s from Carolina to Colorado; from desert troops to mountain ski-troops. On that last jaunt Janie went up, her ears popping, to 11,800 feet, and over the Great Divide. Still groggy from altitude and



Moods and moments on the air: James Cagney.

fatigue, she gave six shows, chatted with a bewiskered general, lunched and entertained at the officers' mess hall, and visited several hospital wards. "They all asked me to come back," Janie chuckles reminiscently, "bring word from a sweetheart or wife, or see how a newborn son was doing." There were several more odd commissions. Janie nodded to all, promised to do the errands, and did. Which only made more work, because grateful G.I.'s wrote letters by the bushel, and Janie confesses, she got to the point where she needed a couple of boys with shovels to sort and handle her Army fan mail.

Of course one might assume that all this entertaining, plus Jane's heavy studio schedule, would not leave very much time for her daughter Maureen. But somehow Janie's five-year-old always is around Mother whenever Mother is home. They weed the garden together; they plant new plants (which Papa Reagan has to replant when he arrives home). To make sure Maureen Elizabeth does not forget her daddy in the meantime, Jane makes her play a game which involves an imaginary train stopping at various imaginary geographical locales.

A row of chairs is placed in the middle of the room, with little Maureen at the head of her "train." Humbly Janie walks up and buys a ticket. "Where to?" Maureen Elizabeth inquires, very businesslike. "To Cucamonga," Jane says without batting an eye. "What for?" asks Maureen Elizabeth. "To see Daddy Reagan," Jane says. At the end of each trip Maureen Elizabeth changes the chairs around—just as a real train would be re-arranged at the end of its trip. Again she sells her mother a ticket—to New York, or maybe Chicago or San Francisco Valley. And thus the game goes on, until both of them are too tired to play, and switch to coddling Maureen's teddy bear, or their two Scotties—Scotch and Soda.



gay; and Brian Donlevy, intent upon his script.

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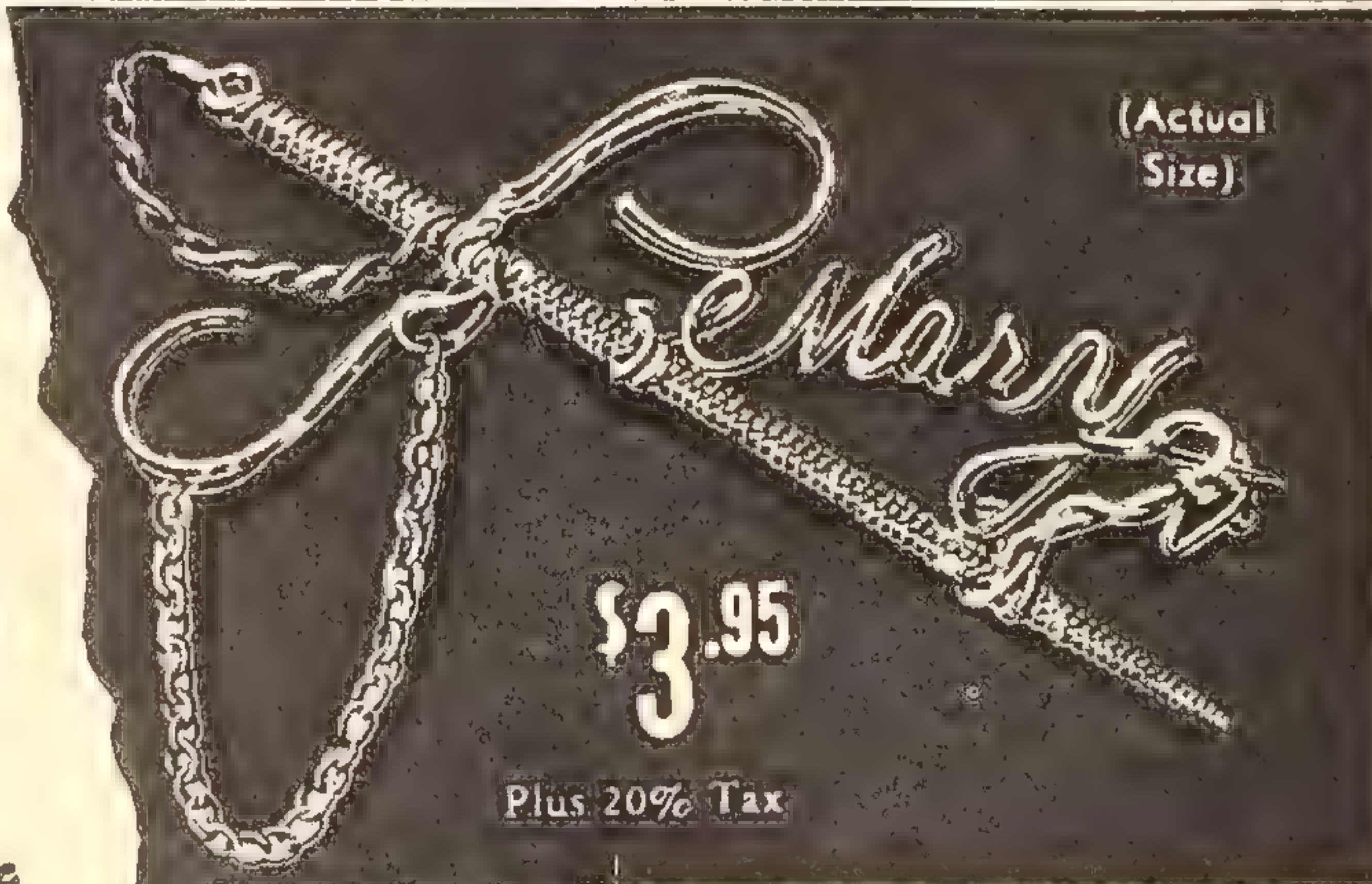
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The Girl Who Said "No!"

Continued from page 30

repenting the little white lies I'd told mom; the stray cat I'd hidden in my room; trying on mom's new hat while she was out. My brother Leland, who was eight, almost drowned trying to rescue me."

The poisoning episode was even more serious. Marilyn was in the first grade when she fell and bruised her knee in the school yard. Nothing, seemingly, to make a fuss about, but by noon blood poisoning had set in and she was running a high temperature. Rushed to the hospital, she spent thirteen months there fighting the deadly infection. "Then suddenly I stopped getting hurt, as though the Powers That Be were convinced I could take it." A significant pause while Marilyn knocks on wood. "It's positively uncanny. I've been in two major accidents since then, in which everyone but I was hurt. Once in a train wreck; the other time I was travelling with a band in a special bus when we were forced off the road by an oncoming truck. The bus dropped two hundred feet. By some miracle nobody was killed, but I was the only one to escape without an injury."

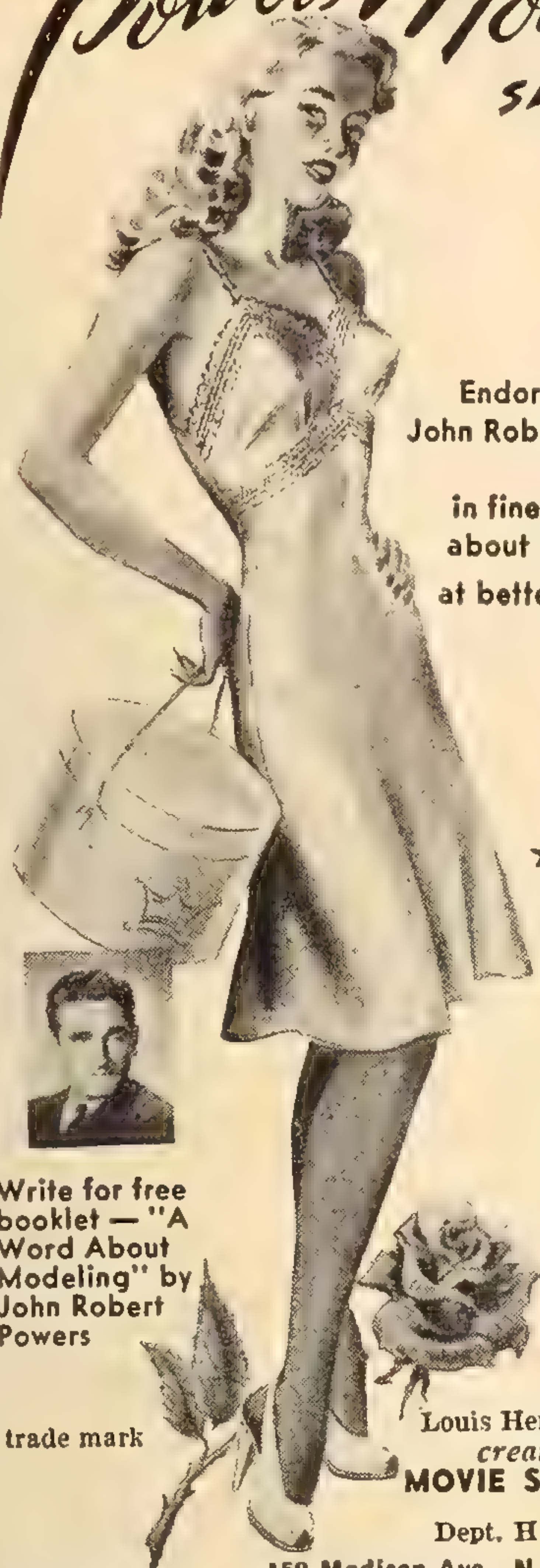
"Being nice to Marilyn" is an easily acquired habit. Impossible to resist the friendly warmth of her grin, her genuine interest in everyone she meets. "We all make a special effort for Marilyn," comments Josie, her hairdresser on the set. "She's so appreciative." Even members of the publicity department, constantly knee-deep in rotating crops of new stars, admit being smitten with the Maxwell charm.

Bing Crosby is another Marilyn Maxwell booster. To give her experience, Bing throws every kind of chore at her on his weekly broadcasts, from characterizing a belle of the deep South to playing a telephone operator from Brooklyn. "Bing won't take 'no' for an answer," says Marilyn. "According to him, if I blew up in my lines, so much the better. Gives him a chance to ad lib. Working with Bing has given me confidence and taught me how to relax."

Personal interest in Marilyn is not confined to her professional friends. A group of fans voted her National Sweetheart of Delta Sigma Phi. The Mayor of Chicago presented her with the key to the city. The Grandmothers of America, a national organization, elected her their Ideal Granddaughter. "At first I thought it was merely an honorary title, but while on a bond tour my train was met at every stop by a Committee of Grandmothers. I had the cosiest feeling of being grandmothered wherever I went."

Like the jingle-jiving lady of the nursery rhyme, Marilyn must "have music wherever she goes." As indispensable as food and air, music lulls her to sleep each night and prods her awake in the morning. Her "lines" are studied to the beat of Ravel—or the bleat of a hot trumpet, her extensive record collection ranging from Swing to Shostakovich. Her parents, who were musicians,

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MONEY BACK GUARANTEE

planned her musical career before she was born, choosing the rhythmic name Marvel Marilyn Maxwell for their expected baby. Mother, who had been forbidden a theatrical career by her parents, saw her dreams materialize in Marilyn's achievements. The first glimpse of the child's bright future took shape at a dancing school recital where the three-year-old tot pirouetted about in a home-made butterfly costume.

The first professional helping hand held out to Marilyn belonged to Ruth Budd, a famous aerialist who had retired to the Maxwell's home town, Ft. Wayne, Indiana, after a fall which fractured her wrists. When Ruth returned to the vaudeville stage, fifteen-year-old Marilyn was engaged to swing from a trapeze in tights and warble "Hello, Cutie, Hello." The act folded at the end of a week, but Marilyn had attained the status of a paid professional with her five dollar salary check. This led to singing and dancing in local vaudeville revues where she was spied by Johnny West, a song arranger, and advised to stop knocking herself out with violent dance routines and get a job as vocalist.

From a short apprenticeship with small-time bands, she was signed by Amos Ostot to supply the feminine touch to his male swing ensemble.

Her decision to try for a Hollywood career came as a surprise even to Marilyn. "I was horseback riding in the Colorado hills when the realization came to me that there was no room for further advancement as a vocalist. I was making top money in my line singing for Ted Weems. When I informed Ted, he stared at me wildly for a minute. 'That's what I've been telling you for months. We'll call the Pasadena Playhouse right away.'"

Marilyn settled down with her mother and a cat named Scoofy in a Hollywood bungalow that boasted the busiest doorbell in town. Movieland's handsomest eligibles courted the fair lady, but she declared time and again, "I don't believe in hasty marriages and love at first glance." But that was before she got her first glance at the Prince who plays opposite her in "Lost In A Harem." They put their hearts into their love scenes and before the picture had been completed Hollywood's "No Girl" had said "yes." John Conte of screen and radio is the Prince who persuaded her to change her mind. They were married recently in New York's Little Church Around the Corner.



Marilyn Maxwell, the new Mrs. John Conte.

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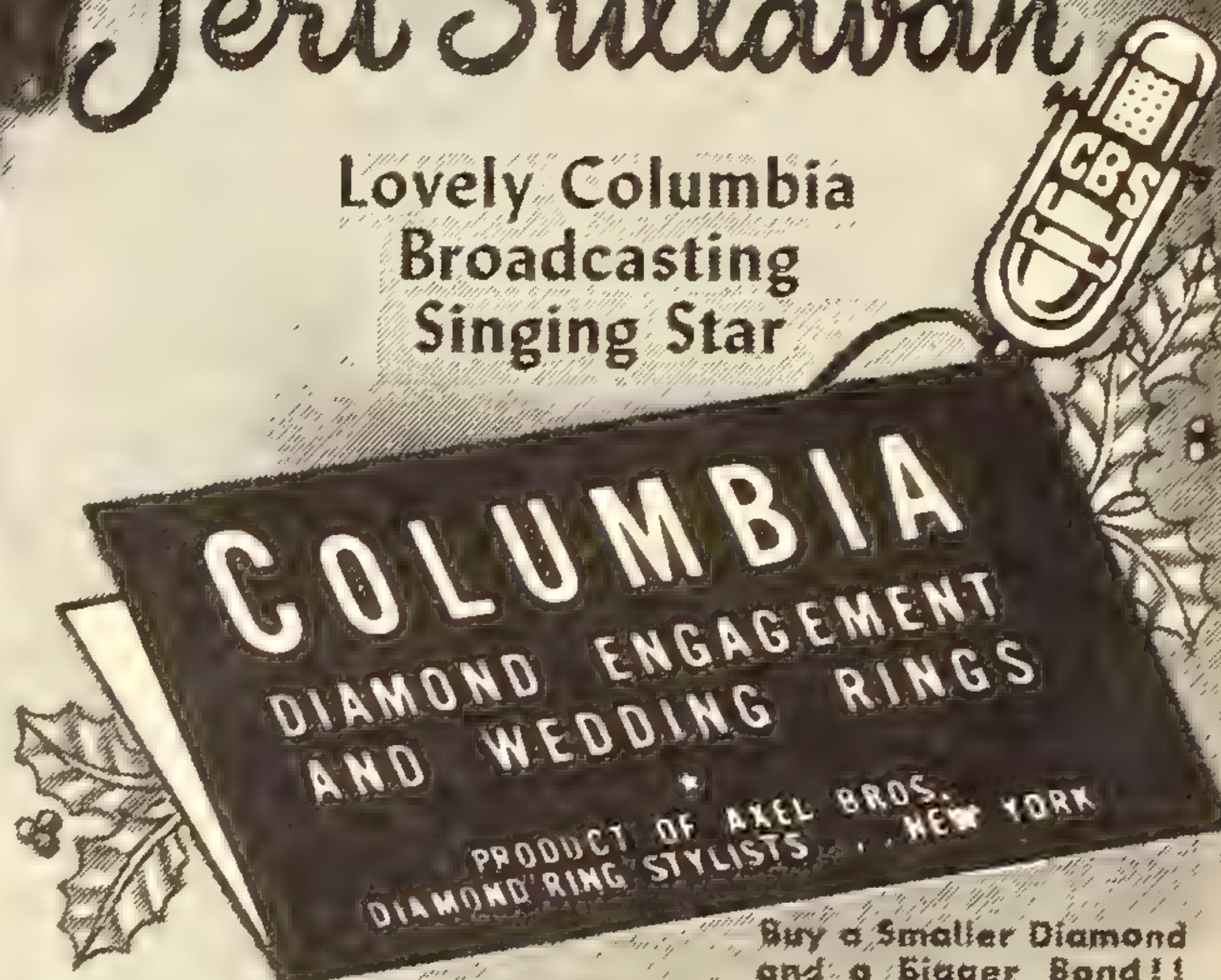
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Must I Always Be "The Other Woman?"

Continued from page 41

is a necessary evil," she went on. "She certainly makes the Little Woman realize she's slipping. After all, there's usually a reason for her—or she wouldn't be there."

Frances is under contract to Metro-Goldwyn-Mayer, for whom she has just glided through "Marriage Is A Private Affair." In this, she complicated life for Lana Turner. Before that, she involved the situation in "Cry Havoc!"

For a girl who started out to be a lawyer, she's come a long way on another path. Soon after she entered the University of California as a pre-legal student, she was signed by Samuel Goldwyn when she went to his studio on a sight-seeing tour.

Six months later she went to RKO under optional contract, where she was used for fashion-photos and leg-art. This was no novelty to her, though, as she had often earned extra money as a model when she went to high school in Long Beach.

Frances gave up her career for the three years she was married to James Dunn, the actor, and resumed it briefly when they appeared together in "Mercy Plane." After their divorce, she played in "The Reluctant Dragon" for Walt Disney and then went to Paramount.

"I don't want to marry again—now, at least," she said. "There is a right time for everything, and I don't believe this is the right time for me to marry. And when I do, I want to be very, very sure. I don't think it will be to a man in this business. Two careers in pictures don't mix. Yet, how can I be certain about that? Naturally, it depends on the person and the circumstances."

She lives with her parents in Beverly Hills in a house she and her father have just bought jointly. About a year ago they sold their Long Beach home furnished—and the wartime problem of finding things to sleep, sit and eat on is being solved piecemeal.

"With me, the house was a case of love at first sight," Frances said, "and I thought we were in luck because an electric refrigerator and a radio-phonograph went with it. But I found out right away how very wrong I was. We've been sleeping on the floor for weeks; we sit on the floor and eat off an orange-crate; I sit on the floor—and forget how hard it is—when I play records on the phonograph."

But it's all fun and an adventure, with Frances taking it in stride. She wonders if she's gone too far in painting the play-room a gorgeous coral-pink and hopes the bamboo furniture—which she hasn't found yet—will make it as smart as she thinks it will.

She wants more than anything to do straight leads. She's done them before and would like to do them soon again. But until the studio sees fit to give her a part that will bring out the sweetness and humor that are hers—look out, wives—there's danger in those curves!

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"Beauty's What You Make It"

Continued from page 16

sweets or any greasy foods. She wisely favors leafy vegetables, drinks plenty of water and always tries to get sufficient rest and sleep. Equipped with a sound knowledge of health and diet, plus her complete understanding of the use of cosmetics, Miss Compson is in a good position to speak on beauty.

We asked about the diet she was outlining to her friend over the telephone when we arrived, and here it is—a high protein diet that has made her lose five pounds in four days. (This diet may be right for you too; that is, if your ration points hold out! You might clip this diet and refer to it after wartime restrictions have been lifted. Also, remember that if you have any real health problems, it's always wise to consult your doctor before you diet.)

Each day, the same breakfast:
one orange and coffee

FIRST DAY

LUNCH

1 grilled lamb chop trimmed of fat

DINNER

Broiled steak—green salad

SECOND DAY

LUNCH

2 lamb chops—half grapefruit—2 tomatoes

DINNER

2 lamb chops—1 hard or soft cooked egg—spinach, grapefruit

THIRD DAY

LUNCH

Broiled steak—2 sliced tomatoes—half grapefruit—coffee

DINNER

2 scrambled eggs—3 saltines, a little jelly—half grapefruit

FOURTH DAY

LUNCH

Half broiled chicken—spinach—half grapefruit—2 saltines

DINNER

2 broiled lamb chops—2 tomatoes—half grapefruit

We also asked Miss Compson how she chooses her particular brand of cosmetics. "I studied many," she replied, "but I like those best whose ingredients I know and whose effects I am familiar with."

"Then, just like the use of vitamins, any cosmetic cream or lotion must be used again and again for satisfying results. Knowing how products are made, I can tell women how to use them to get the best results. I am also going to introduce a new cake make-up which, from study, I found outstanding. When I make this trip I will have a consultant with me to show the women how to apply these cosmetic products."

Betty Compson looks forward to her trip for the "House of Hollywood" with all the eagerness of a person who is terribly enthusiastic and can hardly wait to tell others about it.

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"Comrade" Arden

Continued from page 33

met the successful insurance broker. Ned Bergen. Ned was one of the handsomest men to come across Eve's particular pike. His crisp, curly, black hair (the kind made for running fingers through) and his yellow turtle-necked sweater were definitely eye-catching. Eve admits now the combination was completely devastating.

"There was one hitch," says Eve. "I didn't like handsome men."

As it happened, however, she and Ned began seeing each other every day, although every meeting precipitated a quarrel—"A provokingly silly quarrel," Eve recalls.

Suddenly Eve woke up to the realization that all the bickering and misunderstanding was part of a metamorphosis of her personality. Subconsciously she was adjusting herself to the fact that she suddenly had someone who cared—to whom she was accountable for her actions. It was rather like living all over again. But she was—well, scared. It's understandable, after what she had been through.

She tried escape and trained to Hollywood. But Ned followed her and convinced her it was impossible to run away from herself or from the inevitable. A month later he drove Eve to Reno, and they were married.

Now Reno isn't exactly a Gretna Green, but Eve and Ned thumbed their respective noses at convention and decided they'd prove they could make a go of their marriage—Reno notwithstanding. And they've done a darned good job of it for six years.

If her "escape" into the wilds of Hollywood did nothing in the way of discouraging Ned Bergen, it *did* bring Eve a flock of good meaty picture rôles that established her quickly as one of—if not *the*—top-ranking, fast-talking comedienne on the screen. She wound a limp white cat around her neck for her rôle in "Stage Door" and probably copped more laughs in the picture than anyone else in the cast. She did yeoman work in a parcel of other pictures, too, most notable and recent of which was the colorful "Cover Girl," in which she found herself immortalized in Technicolor.

Although another studio had produced "Cover Girl," it was Warner Bros. who promptly signed her after viewing the first reel of that epic. They handed her a plump part in "My Reputation" with Barbara Stanwyck and George Brent.

She didn't even have time to kiss the crew boys goodbye on this set before producer Mark Hellinger (for the brothers Warner) grabbed her hand and trotted her over to stage 14. Before the bug-eyed Arden gal could get her second wind, somebody slapped a severe wig on her shapely head, handed her a rifle, fitted her for boots, and shoved her in front of the camera for the rôle of the Russian guerilla in "The Dough-girls."

She stood there in the middle of the elaborate Washington hotel suite and

stared around her at the stars of the comedy—Ann Sheridan, Alexis Smith, Jane Wyman, and Jack Carson.

"Kids," she said in her forthright, downright, frank, honest, sincere way, "I'm sorry. I know you've all been rooting for Faye Emerson to get this part. I think she'd have been swell, too. But here I am. Let's make the best of it."

Now this is unusual talk from an actress—especially from one who is as easy on the eyes, ears, camera and mike as Miss A. It startled the other gals on the set. But they decided they liked her. They slapped her on the back of her Russian G. I. uniform.

"You're okay, Eve," they sounded.

"Tovarich!" said Eve, rolling it out from somewhere back of her pretty, shapely teeth.

People like Eve. All sorts of people. And the feeling is mutual, we assure you. She's on the level every minute, with a noticeable and appreciable lack of the feminine folderol displayed by so many of her cinematic sisters.

Eve's biggest drawback is that people are never sure if they're talking to the same gal twice. Her voice changes almost weekly, depending on the rôle she is in at the moment. Currently she is Russian from the top of her black page-boy wig to the soles of her size 6½ campaign boots. That rifle she totes throughout the picture is Russian, too. And plenty heavy. Maybe next week she makes with the Greek gimick, the Suthin' drawl, the Brooklynese—or anything at all that flits into her blonde head. It's kind of a crazy hobby of hers.

The whole thing is probably a throwback to the days when Eve was still Eunice Quedens (a name that gives her the horrors even today because everyone consistently mispronounces it) reciting her first poetry for the Outdoor Art Club up north in Mill Valley, California. "No Kicka My Dog," prattled the gangling blonde in pretty good dialect. She was sensational. When everyone in the audience laughed and beat their sides just for pure joy, it filled her with a love of the sound of applause that stuck with her all through school.

Then when she finished her high school stint with alacrity and aplomb, she promptly assailed Henry Duffy, the producer of the stock company playing The Alcazar at San Francisco, and bowled him over with her variety of tongues, her vivacity, her wit—not to mention her abundant ability. Eve's salary was a hearty thirty-five dollars every week, but before she'd finished her year and a half of acting (in just about every play ever written) for the Duffy outfit, she was drawing half a hundred every Friday night.

"With that wonderful, glowing confidence of youth, I felt I was ready to handle any theatrical job that came along," Eve recalls. "So I sauntered south to Los Angeles to try my luck. There wasn't anything available at the time, and I promptly lost ten pounds until Mother came to the rescue and

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sent me a weekly check to tide me over the lean days."

Somehow or other Eve found herself a member of the Bandbox Repertory Company, a sort of high class borscht circuit troupe that made a grand tour of the resort hotels and presented their plays in lounges or lobbies with almost any props they could pick up in the good hostilities.

Eve swears it was the most wonderful experience of her life. It made her glib on ad lib lines, it made her quick on improvisation (she made her entrance one night to find a complacent dowager sitting in a chair that was one of her important props), and it gave her valuable confidence in herself as an actress.

After a year and a half of getting almost too familiar with the rocking chair brigades of every hotel of any consequence in California and environs, Eve left the Bandbox group to join the Pasadena Community Playhouse. Here, in a musical entitled "Lo and Behold," in which she worked with a handsome, unknown juvenile named Tyrone Power III, Eve was seen by someone who told someone else, who wrote a letter to a friend, who sat down and phoned Lee Shubert, about this wonderful find of a comedienne.

Eve was floored, flustered and flabbergasted, but she made a quick-like scrawl on the unusually elusive dotted line and her career was off to a Whirlaway start. Once in New York, Lee Shubert decided to put the clever girl's name in lights—an outstanding feat for an unknown. But when he took another look at the length of Eunice Quedens' monicker, he called a halt to the whole proceedings. Being nobody's fool, Eve quickly realized the importance of adopting a short-and-to-the-point handle.

Eve laughs about it now. "The 'Arden' end of my name," she says, "was inspired by a cosmetic ad in a magazine. 'Eve' just sort of fitted in naturally in front of it."

Satisfied, Mr. Shubert followed through on his "name in lights" promise, and Eve's performance vindicated his unprecedented faith in her.

But then, Eve is darned faithful about not letting people down. It's a habit now—and probably one of the main reasons she is such a popular gal wherever she goes. Typical of her nice, healthy state of mind is the case of the fabulous Ford. As a gag one anniversary Evie up and bought a pip of a Ford touring car, vintage '23, for Ned. He promptly sank two hundred dollars into the machine, fixing it up with a new paint job, tires, and a lot of oddments. He and Eve used to tour the town in it frequently for laughs. Now Eve's going to put the jalopy to work in pictures, and keep its rental in a special fund for Ned.

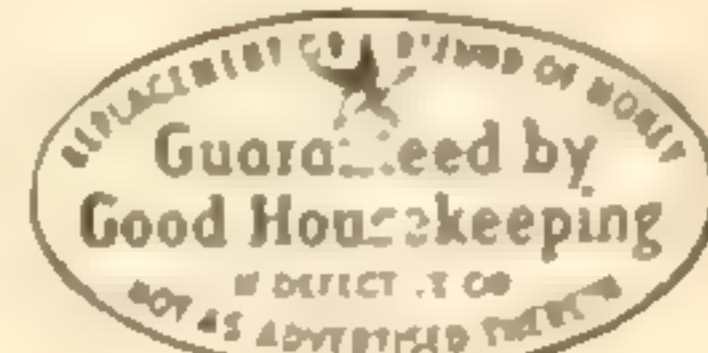
"I think he would like the idea," she says, "of having something working for him while he's toting a rifle for Uncle Sam."

The Ford is only one of thousands of antiques that overrun the Bergen household. The entire place is furnished with them. But, typical of Eve, everything is practical. And who else would buy a child's sled and use it for a magazine

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rack? Well, Eve did, and it's stunning. Besides that, there isn't a table in the house that doesn't take kindly to an iced glass, a hard-sitting guest, or an energetic fist-banging.

Eve and Ned, together, designed and built their home in the Outpost Estates, in the hills overlooking Hollywood. This enterprising gal even designed and hand-colored the tile shingles on the roof. Eve always knows exactly what she wants—and that includes every antique that makes her home so warm and friendly. Her notorious knack for finding rarities she particularly desires is the envy of all her friends and relations. To test herself she has even been known to invent strange and unheard of pieces in her mind, walk into a shop the next day and find exactly what she had just dreamed up. Even Eve admits this sort of luck is nothing short of indecent.

Now that Ned is away, Eve is sharing her home with her friend Helen Parrish, and the actress's husband, Charles Lang, screen writer. The Langs live in the small guestroom and work all day on a beatup version of a portable typewriter on the terrace, while Eve gardens noisily around them and the Bergen beast, Nipper (a diminutive Daschund) worries their heels.

Eve's favorite meal comes the day after roast turkey. The mere thought of it sends her into raptures, and she frankly and readily admits that the quickest way to win her heart is to arrive bearing a cold drumstick from the night before.

One of her dearest possessions is an autographed photograph of Ray Milland, who was her agent (that's right), way back when Eve first invaded Hollywood from the Duffy company. The now famous actor never did get her a job and admits this defeat rankles within him, for he frankly considers her one of the finest comedienne on the screen. Says the autograph: "To Eve, who knows I haven't always been in this racket!"

A true claustrophobic, Eve thinks

this trauma dates back to the days when her mother would punish her for childish crimes by shutting her up in the clothes closet.

"I'll bet," Eve laughs, "that I inspired the famous story of the little girl in similar position who explained her silence by saying she had 'pit on everything in sight and was just waiting for more 'pit.'"

This phobia and the "what-did-you-say-your-name-is?" affliction are the only blots on the Arden escutcheon. But the what-is-your-name routine is the most painfully embarrassing ritual Eve has to face every day.

She has been known to cross the street to avoid having to introduce two people whom she knows well but cannot call by name. She admits having muffed the introduction of her agent to her oldest and dearest friend, whose name escaped her at the last moment, and left her standing there speechless, with egg on her face.

Studio bigwigs praise Allah that Eve doesn't forget her lines in similar manner. Paradoxically, she is quick to retain dialogue (including the Russian), and has been known to prompt everyone in the cast of a picture after a ten-minute perusal of a script.

And that's Eve Arden; a typical American gal who is humorous, friendly, warm, who has everything under control *except* the ants in her plants. She's a flora fanatic! Every conceivable receptacle from skuttles to shoes, from tankards to teacups, from cannisters to coffee mills, holds greenery that sprouts from everywhere like a misguided patch of Burma jungle. Even Eve's bathtub is banked high with philodendron. On one occasion she sat bolt upright in bed in the middle of the night and exclaimed, "That soup tureen I saw today! I'll plant it with pelargonium!"

If you ever pop in at Chez Arden for a chummy chat, be careful where you lay your hat (poem)—Eve's likely to put a potted petunia in it.



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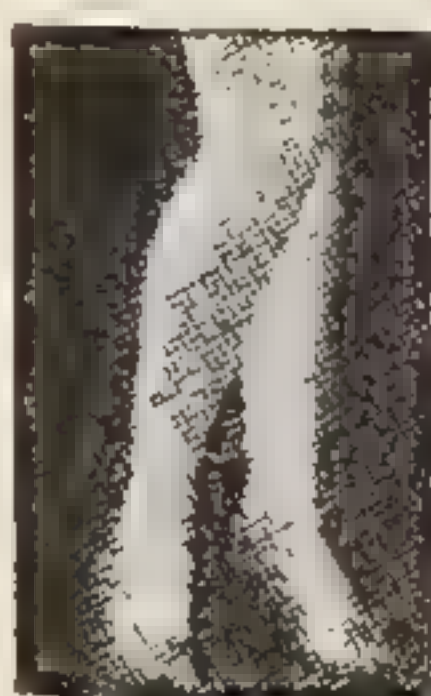
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Errol Flynn Finally Talks!

Continued from page 21

dren would be trained from infancy to read me bedtime stories until I got sleepy. At that point, having also been trained as weight lifters, they would gently lift daddy up and carry him off to bed and tuck him in. That, you understand, would be a big concession. They'd not be encouraged to take this treat for granted as a regular thing."

I realized, as I had when I first started probing, that I wasn't going to get anywhere with this subject. Underneath the banter, though, I had the feeling that the nonsense wasn't all nonsense.

"Tell me about your work," I said, changing the subject before he got wound up again.

"You know," he began, seriously, "I really love the picture business, Ginny—they're fun! Besides, pictures have been darned good to me, and I'm grateful. The studio bosses, too, give me much more say nowadays, and I'm grateful for that, too—and careful not to abuse the confidence. Just recently, we had a conference to decide whether or not I'd do nothing but costume parts in the future. Like all actors, I've shied away from this angle. We're all afraid of being typed. But after it was pointed out so strongly that the general public seemed to want it that way, well—that was it. Beginning with 'Don Juan,' I'll be in costume from then on—waving so many swords I'll look like an asparagus patch on a windy day.

"But being on the inside, so to speak, is what makes the business so fascinating. I like the added sense of responsibility. Makes it much more interesting—the way the scripts read—the mechanics behind a picture—not only the part I'm playing. Most important, though, is that I'm able to do something for the pals—you know, get them jobs now and then. That makes it exceptionally worth-



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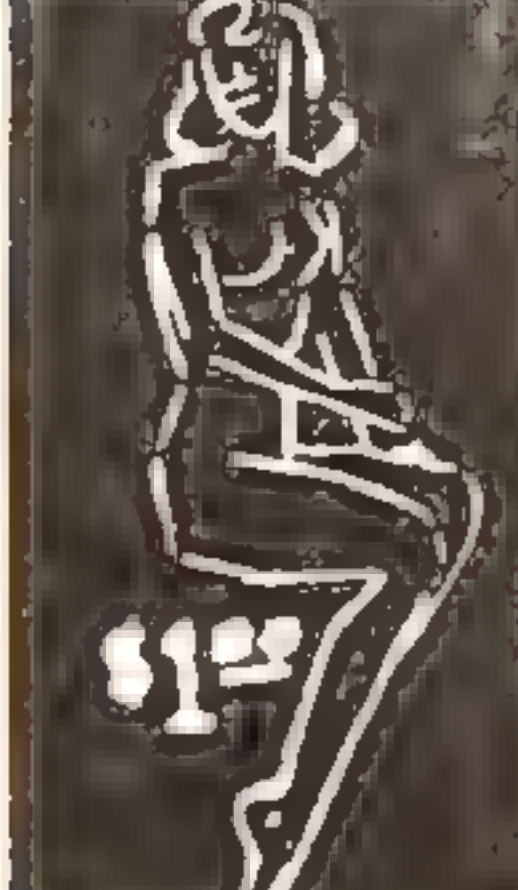
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while. Personal success is a pretty vacant sort of thing if you can't do something for the people you're fond of."

"But you always have—" I began, but he interrupted me.

"Never as much as I wanted to. I had my work cut out trying to get into a position so that I *could* do a pal a bit of good. I'd say that's the thing I like best about movies—being able to help the pals."

There was something new I'd noticed about this Flynn set when I arrived that morning—a feeling of camaraderie which seemed to exist between Errol and the boys on the set. There had been a time, in his early days in pictures, when Flynn, unexpectedly shy when meeting new people, hadn't learned to make friends easily. As a result, they shied away from him, feeling he didn't want to be a part of the gang. He's definitely one of them now—and they love his breezy humor.

They had all been mad at him when I first got there. Laddie, a young blond Viking, recently discharged from the Marines because of injuries received in the South Pacific, expressed himself vociferously on the subject at the lunch table.

"Yeah," he mumbled between bites, as he dove into a huge plate of hot roast beef, potatoes and string beans, "if it wasn't for Flynn, we'd all be having haircuts today. He *would* have to come to work!"

It seemed that Errol had been at home ill for a couple of days, as a result of long and dreary hours spent in a swamp-land location. If he'd only managed to stay ill for another day, the boys complained, the cast had been promised a holiday in which they could get haircuts. But Errol, pronounced fit enough by his doctor, was coming out.

"It's a wonder anyone is on speaking terms on this picture," Ward Hamilton, the makeup man, remarked. "We've had four months of this location stuff, with no sun half the time, which means we're way behind schedule. Usually everyone gets tense and nervous under these conditions. But look at the boys—they seem happy enough."

And so they did. Card games were in full swing on the now empty lunch tables, checkers were being played with coke bottle tops, and a noisy game of horseshoes was going on in the background. Suddenly, a recalcitrant sun emerged from the heavy fog. The card games came to an abrupt end, as the crew began to stir about.

On the dot with the sun, a car drove up.

"Right on the beam!" Herbie, the assistant director, quipped, as Errol paused to wave and then jumped nimbly from the car to disappear into his portable dressing room for his uniform. "He said he'd be here in time for the sun, and there he is!" Herbie was pleased. It was that feeling of good-fellowship, again.

While Errol and I were sitting there, talking, a young character actor came up and casually removed a canvas roll from the side of Errol's chair. Errol smiled blandly.

"Learned to hide them now, have you?" he beamed, as the boy unwrapped a book from the canvas. "Poor chap," he went on sympathetically, "he's lost

three books since he's been on this picture. Someone always makes away with them just as he's half way finished. Filthy trick!"

As the boy disappeared into the bushes to find a comfortable spot in which to light, Flynn leaned toward me, that up-to-no-good twinkle in his eye. I'd forgotten how he always smiles with his eyes first. Then came the chuckle.

"It's me that's been swiping 'em," he whispered. "It's a wonder it hasn't driven the poor guy crazy! I'm going to wrap them all up and give them back at the end of the picture, but I like to watch him blaming everyone else."

We got to talking about the war.

"Naturally, I wanted to get in on the big show," Errol admitted, seriously. "I tried to enlist so often they began to think I was on the medical board, I was around so much. I guess they can get along without me in this man's Army—or Navy, either. I had a crack at that, too. I *would* miss out on the biggest show on earth, dammit!"

Well do I know how Errol hates to miss anything. I recalled his venture into Spain during the first days of the revolution there and how he had fought and pleaded to be sent over as a war correspondent, and finally, how no one, even the studio officials and his closest friends, had been able to anchor him while anything as important as a war was going on.

But now, his years in the tropics as a youngster, battling the elements, lack of medical care, and continued strenuous, vital living, have precluded his participation in the present strife.

We drove up to 'the property' later on. 'The property' for the past seven years has been the bit of heaven Errol purchased so long ago on a high hill in the canyon overlooking the San Fernando Valley—all of it. Many times I had seen it during the initial landscaping and levelling off of the home site. There it had always ended. Time and again, blueprints would appear, were discarded, and new ones begun, in an effort to arrive at the important decision as to the type of house to be erected.

"How everything has grown!" I exclaimed, as I looked down through the tall trees and heavy growth of shrubs and flowers.

"I guess it has changed a bit, at that," he acknowledged thoughtfully. Then that chuckle again. "Funny thing, I forgot to build an entrance. Have to go in through the garage." And sure enough, we did. The large gate marked "Mull-holland Farm," which we passed, led to nowhere except a series of flagstones in the lawn in front of the house. "Another funny thing," he went on, "when I got all through with the series of blueprints and started building, I found I had an extra room. Couldn't figure out where it came from. It's handy, though—sort of a store room."

I was immediately enchanted with the interior of the house—large airy rooms, spreading out fan-like, with no doors to separate the dining room from the living room, bar and book-lined den. I couldn't tell you the color scheme. One isn't conscious of that, but only of a restful feeling of greens, greys, and blues blending



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together, with occasional red easy chairs about. It's a house designed in excellent taste for comfort and charming, graceful living. The bar might prove the exception, with its grotesque and gory mural depicting a bullfight, his friend, Director Raoul Walsh, fantastically and unexpectedly peering out among the spectators. Typically and perversely, Errol had felt the urge to break up somehow any too conventional, too perfect plan.

I admired the priceless Van Gogh and the Gauguin paintings on opposite sides of the walls in the living room. Errol's eyes brightened, especially when I mentioned the Van Gogh, and I knew presently why he loved it.

"It was smuggled out of Holland just before the Nazis moved in," he enthused. "Dr. Gachet—you remember, the physician who treated Van Gogh—his son had a devil of a time getting it out. Goering was after it and young Gachet literally took it out the back door as Goering's crooks came in the front. He carried it by roundabout methods to South America and then it was brought into this country. It's quite a thing to have—even if it's only loaned."

"Loaned?" I questioned.

"Oh, yes, I saved my pennies and bought it right enough," he admitted, "but things like that—you don't really buy them. They're just loaned to you to enjoy for your lifetime. Just like dogs—they're only loaned to you for a time."

Errol's eyes wandered to the far corner of the property, barely visible through the long windows.

"That's the dog cemetery out there," he said, a bit wistfully. And I knew he was thinking of Arno, his beloved schnauser, who died a year or so ago. He brightened, as he pointed to the lawn just outside.

"See that little fellow?" he said, smiling. "He's only a pup, but he's got a lot of the same characteristics Arno had. He's going to be a good dog!"

And sure enough, there was a miniature edition of Errol's favorite, and mine, chewing away on a bone. He was presently joined by a lady dachshund and an odd-looking hound of uncertain parentage. As I watched, the schnauser gently put them both in their places, having informed them that the bone was his alone, and went on chewing. I saw what Errol meant. Like Arno, the pup was going to be his master's head dog.

"I don't know where the dogs come from," Errol protested. "Sometimes there are as many as twelve or fourteen around here. I keep them about until the cook has hysterics, and then I try and find homes for them. I don't know who brings them, or why. They just seem to drop in."

I left him, then, on his hilltop—the same old Flynn—tongue-in-cheek, devil-may-care. Yet something new has been added—an indefinable something that's made up of a thoughtfulness, an analytical appraisal of what he is and where he's going—it's a balance that wasn't there before. He was definitely thinking seriously about things. Yes—this was new—for Errol!

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Memo to Joe

Continued from page 24

You love so many things. When you talk, you begin sentences, almost every sentence with "I'm crazy about—" or "I'm excited about—" or "I really love—"

You love your home in Pacific Palisades, California, as few men love their homes. I don't believe I've ever known a man to take such a genuinely passionate and absorbing interest in a home. It's been told how competently you can, and do run it, when your wife Lenore is away. It's pretty well known, among your friends, that your pride in yourself as a handyman, skilled at making furniture, coping with plumbing problems, repairing electrical gadgets, varnishing, painting, etc., comes before any pride you may have in your skill as an actor. Of which—although you must have it—I, for one, have never heard you speak.

You shop for your home, too. Your wife once told me that you buy things for the house she never thinks of buying. "Let's get those plates," you'll say, on one of the frequent window-shopping journeys you and Lenore take, "they're good." Or "How is the soap situation at home?" you'll ask and if Lenore says "At low tide," you'll buy up as many bars and boxes of soap, hand and laundry, domestic and imported, as are legitimately available. You love the feeling of well-stocked shelves and cupboards and pantries. The ice-box in your kitchen is in chronic state of bursting hinges.

Yours is a rich nature, Joe. You love to laugh, and do. You laugh a great deal. You're a terribly merry person, and gay. You love the sun, can't get enough of it, love to feel warm. I've often heard you say, "A day can't get too warm for me." You love color, bright color, in decoration, in the landscape, in women's clothes.

"He is a very sensuous man," a friend of yours remarked, "and sensuous men are always conscious of, and sensitive to, the fabric of life, the texture—and appreciative."

You love having your house filled with people. And it always is. Never a day goes by that there's not someone, usually several someones, on hand for lunch, cocktails, dinners, and, because your friends are as various and diverse as your interests, doctors, lawyers, neighbors of all kinds and types, including that real estate salesman from Santa Monica "who plays such hot tennis."

Even when a friend just drops in to say hello, he must have something to eat. And it must be something good. That's the Southerner in you, of course; that's the Petersburg, Virginia (your birthplace) in you. That's remembering your mother and your grandmother, as you do. "They'd never permit anyone to be in the house for five minutes without stuffing something down him," you said, laughing, "even if it was eleven o'clock in the morning."

You are allergic to calculating, overly-ambitious people; love light and gay people, warm humorous people, with good minds and good manners. You also love people who can do what they do in life well; dislike those who function with fuss, tension and what-not."

Thing is, you are a completely extroverted, completely adjusted human being. A state of being which comes, not by happenstance, but out of the mind and will of a very thoughtful person. You told me, recently, "I live one hour at a time and make the best and most of each minute of each one." Which means that you do not harbor grudges belonging to yesterday or feel concern for what may go amiss tomorrow. Which means that you are a free man.

You are not greedy, or envious. You have never pushed or grabbed. Yours is the philosophy—and you live it—of "Easy Does It." What is more, you simply do not admit into your consciousness things you don't like. Cocktail parties you hate so, with rare exceptions, you skip them. Ditto fussing, fretting people who get themselves all tangled



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up in their own skeins. If you have any fault, Joe, it's that you haven't, I should imagine, too much patience with people who are not as self-reliant as you have had to be.

If you have any great fault, and it's astonishing how few complaints I could drag or dredge out of your wife (who said, "I have always thought Joe almost completely faultless," and this, mark you, after 13 years of marriage!) your young step-daughter, your friends, your directors and colleagues in the studios—it's that you are constitutionally unable to live by schedule or routine. You just will not be in time for meals. You will not hear of the 8-o'clock breakfast-1 o'clock-lunch-8-o'clock-dinner time-table. Result: Lenore does have to cope with servant problems that, otherwise, would not exist.

In all other respects you are, I have it on the best authority, a "perfect pet" around the house. You are, I quote Lenore, "inordinately neat." Your clothes closets, bureau drawers, desk, meticulous. You always hang up your clothes immediately you take them off; take the cuff-links out of your shirts, the change out of your pocket, hang up your tie. You have a great respect for nice things. You are equally meticulous about your appearance. You aren't the kind of a man who ever looks sloppy. If you come home in a business suit, vest, suspenders, you never shrug off your coat, slip off your suspenders and relax a bit; you go immediately to your room and put on something different. Not that you are finicky; you love to go to places like The Barge, in the East River in New York, eat off counters; but in your home, you like to observe and preserve the niceties.

You love music. Good music. Bach, best of all. But you also like dance music and you love to dance. Not the samba or the rumba, you never learned them and, I'm sure, you've never head-manned a conga line—the waltz is the dance you love, the Vienna waltzes. You're a marvelous swimmer, practically an amphibian, and a baseball enthusiast, both as fan and player.

You are crazy about clowns. You have the most fascinating clown collection imaginable—clown toys, clown mechanical banks, books about famous clowns, circus posters of clowns, rare ones, French prints, English. You always go to circuses when a circus is reachable. You would give a lot to be in one. You think Emmett Kelly one of the greatest artists and greatest men in the world and would like to do his stuff—play solitaire in the middle ring, feed the audience cabbage leaves. Clowns and circuses are your great enthusiasm. You think you have a face "singularly adaptable to clown makeup"—well, perhaps; but after my most recent look at that face in "Since You Went Away," it seems to me that to disfigure it with a fake nose and blobs of paint would be a pity.

On the other hand, you'd like to do a season of Shakespeare, a season of the 17th and 18th Century dramatists on the stage, and you probably will. Not that you want to quit Hollywood. You said, "I'd never thumb my nose at a place that has been so kind to me and where

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I would like to stay for more than a little time longer. But I can't understand why actors there can't do stage plays and films. Perhaps it's a geographic problem or, more likely, an economic one—for when a Hollywood actor moves to New York for a play he runs the risk of paying dearly for the privilege."

You have never been the "Wolf" type, Joe. You notice pretty girls, of course, have quite an eye for 'em but, you once said, "A woman I am really drawn to could look anything short of repulsive." Your completely compatible marriage with Lenore is sufficient to account for your lack of "Wolfhood," I am sure, but it may also be accounted for by the fact that you like women for the same qualities that you like in men—for their gaiety and warmth, humor and competence. You adore Katharine Hepburn, for instance. You said so. Not from any romantic angle, but because she has the adventuring mind and spirit, fights for what she wants, gets it, handles it well.

You're noticing of women's clothes, too. You should be, since you like to shop with Lenore for everything she wears. You feel that smart clothes, worn well, are a part of a woman's job, of her competence in handling her job.

You like career women. You wouldn't want Lenore to go back to her editorial work because that would mean office hours and, you said, you'd miss her companionship too much. But you like it that she still works at the piano a great deal, practices, plays as superbly as she did when you first met her.

Not that you aren't a Romantic, Joe; quite a one, I take it, when you are courting. When you first met Lenore, at Miami Beach, in 1929, instantly you set your eyes on her you said to the man who was her escort, "Who is that woman with you?" and added, under your breath, "That's for me." Come to that, Lenore reacted similarly. Having recently divorced and determined never to marry again, she looked at you and thought, "That is just the kind of a man I—that is just what I need." It was, you said, "One of those amazing exchanges." And after that, you allowed no Florida foliage to grow under your feet. You were uncommonly ingenious about making excuses to see Lenore—you'd find out (how?) that there was a package for her at the freight station and would bring it to her house—things like that. No, not a laggard in love, dear knows—and the flowers you send her, the gifts, now as then; now more than then because now you have the means as well as the desire.

With the exception of horses ("which appear to me as prehistoric monsters with lethal hooves") and first nights on the stage, when you get butterflies in your admirably flat tummy, you have no more fear of anything than the leopard in a jungle fears things. You don't know the meaning of the word "claustrophobia" for which I, as a reporter, am thoroughly grateful. For if ever again I have to hear an actor complain of being a sufferer from claustrophobia I will, so help me, bury him alive! You once said "I really wouldn't care if my whole career fell to pieces." I think you would,

Can't Keep Grandma In Her Chair

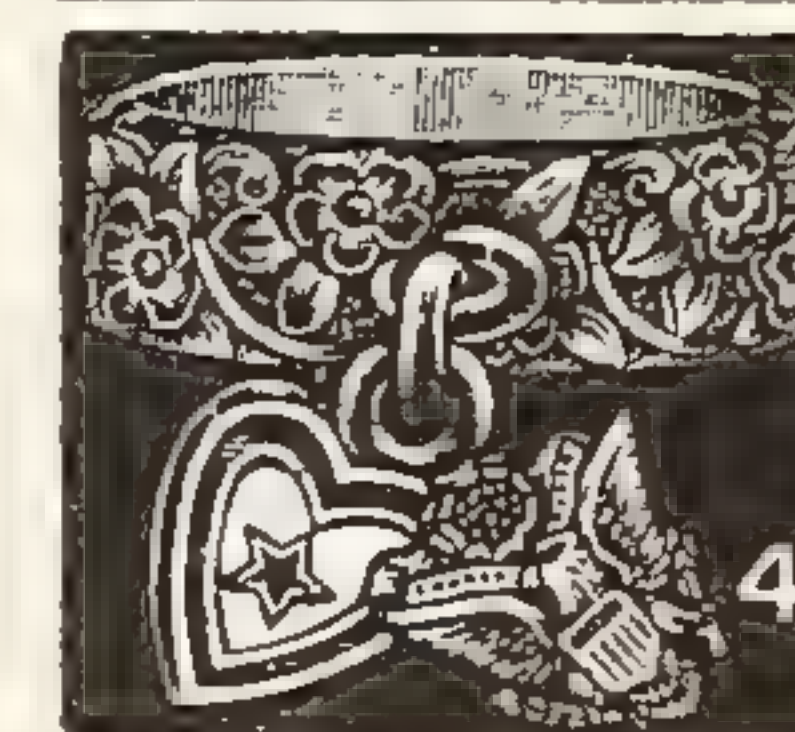
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Joe, but not for long. You aren't afraid of death but, which is far more courageous, neither are you afraid of life. Lenore once remarked that you would be a wonderful person to be with in a disaster. "He'd keep his head," she said. "He'd get you out of it, bring you back alive."

You've got terrific curiosity. You eat books, pick people's minds, ask questions. Between takes, on the sets, you don't play gin rummy with your colleagues, retire to your dressing-room for 40 winks or even study your script. You really hang around. Still curious about making movies, you spend your between-time talking with cameramen, sound men, technicians. And it's always the director and assistant director in a picture with whom you strike up (as with "Hitch" when he directed you in "Shadow Of A Doubt") the warmest friendships. You were friends, the best of friends, with Claudette, Jennifer Jones, Shirley Temple, Monty Woolley, Robert Walker and the others on the sets of "Since You Went Away" but practically every time I stopped by, you were dishing with Director John Cromwell. I'll be surprised if you don't turn into (among other things) a producer-director some day.

You talk shop at home, so the folks say, adding, "Of course." Lenore added, "How can an actor *not* talk shop at home? He comes home, all keyed up, still going. So of course he must talk. And Joe does. He tells me everything that was said on the set. Funny things that happened. Pleasant things. Never the unpleasant things because those Joe, being Joe, just sort of ignores. How many times this or that scene was shot, and why."

You also live at home, the character you are playing in your current picture—yes, you do, Joe, just a little. Speaking of *Uncle Charley*, the lethal guy you made so unforgettable and, incredibly, so lovable in "Shadow Of A Doubt," you said, "Don't know how you can be neurotic all day on the set and turn into a vegetable as you roll into the driveway at home." (The one thing I can't possibly imagine you as, Joe, is a *vegetable*. Brother, kin you may be to the winds, seas and stars, kin you may be to the sleek, swift-moving animal kingdom. But as a member in good standing of the vegetable family—NO!) Not that you *are* *Uncle Charley*, planning a juicy, new murder while at home, nor yet the gay, fast-talking cavalierish *Tony* in "Since You Went Away," not wholly in your screen rôles, by any means; but some little turn of speech you're using in the picture, some little gesture, sticks with you.

So there it is, Joe, what I've had in mind to write to you, and about you. What it adds up to, I guess, is that you make a success of acting because you make a success of living. Which comes first. As you know.

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Fans' Forum

Continued from page 14

as Betty Hutton for life in a picture, guys like Bill Bendix for laughs, Van Johnson and Lon McCallister for human portrayals, Claudette Colbert and Gary Cooper for remaining the same honest-to-gosh actress and actor they always were, Judy Garland, June Allyson, and Gloria DeHaven for musicals. The list is endless, and these aren't even a starter to all my favorites.

LORRAINE BARNES, Longview, Wash.

I would like to put in a small rave for "Going My Way." After seeing that picture I came out of the theater with a clean taste in my mouth and a truly light heart.

I have never seen a greater tribute to a motion picture than an advertisement that appeared in the *Miami Herald*. It read:

"It's not our picture! It's not at one of our theaters! Yet Wometco Theaters, proud of its association with an industry that could produce such a masterpiece in entertainment, urges you to see 'Going My Way' (currently showing at the Paramount Theater)."

L. B. MARK, Miami, Fla.

Thank goodness those glamorous sweater and sarong actresses are quickly becoming the past, and talented "down-to-earth" natural beauties like Ingrid Bergman are taking their places. Could you imagine one of those glamor girls taking Ingrid's part as the mad-driven wife in "Gaslight," a part which she portrayed as magnificently as Maria in "For Whom The Bells Toll"? Ingrid has plenty of beauty, too, but she doesn't need to show her shapely legs and curvaceous body to prove it. With more actresses like Miss Bergman, the movie industry will be even greater.

BLOSSOM ELBRIG, Brooklyn 3, N. Y.

In your May issue Van Johnson said he liked older women. My opinion is he will marry someone about 35 and by the time she is 40 he will trade her off for two 20's!

However, he is a swell actor and I enjoy his pictures. I've seen all of them, even "White Cliffs" in which he played a small part.

By the way, did you ever notice how many stars use the word "goring" or "gorn" instead of "going" or "gone"? No, I'm not kidding! For instance, Ginger Rogers said "goring" (with the accent on the "gor") many times in her picture, "Lady In The Dark." If you don't believe me, the next time you go to a movie listen very closely.

BARBARA SCOTT, Great Bend, Kans.

During my 22 days in the hospital I've been reading movie magazines and thinking about what I dislike about films.

First, I have been a Roy Rogers fan for years, but I have always found something wrong with them. He always wins his horse instead of the girl. I have read that this is because his young child fans call kissing "sissy stuff." So in 43 pictures he rode off into the sunset without a kiss, and consequently we are right in saying these 43 films were strictly for children. Well, there isn't a man or woman in or out of uniform who calls (if they're normal) kissing "sissy stuff." So how about a famous Rogers Western for grown-ups? We'll send the kids to see the "Rangers" or a reissue of an old Western.

How about passing this on to Roy, for a couple thousand older Rogers' fans?

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In fact, let's not start it at all—over here. Let's leave it to the fellows who are *doing* the job—to begin the celebrating.

Our leaders have told us that smashing the Axis will be a slow, dangerous, bloody job.

If we at home start throwing our hats in the air and easing up before the job's completely done, it will be slower, more dangerous, bloodier.

Right now, it's up to us to keep on buying War Bonds until this war is won.

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